

**LIFE HISTORY, PERSONALITY PROFILE, AND PRINT
MEDIA PORTRAYAL OF ALI SALEEM: A CASE STUDY
OF A DRAG QUEEN**



By

Misbah Qahar

Dr. Muhammad Ajmal's

National Institute of Psychology

Center of Excellence

Quaid-i-Azam University, Islamabad.



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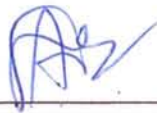
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BY

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(Aisha Zubair)

Supervisor

To all those near, dear, and loved ones who made it happen!

With utmost regard and gratitude.

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Abstract

The present idiographic study on the “Life History, Personality Profile, And the ^{Print-}Media Portrayal of Ali Saleem: A Case Study of a Drag Queen” employed pragmatic approach to explore the drag queen genre of transgenderists. Firstly, it aimed at the investigation of those significant social events that contributed to his non-congruent gender and sexual identity formation in addition with the identification of the precipitating and the perpetuating factors leading to the selection and maintenance of his drag career. Ali Saleem is a famous Pakistani drag artist. Life history comprised of life stages i.e. childhood, adolescence, and the adult hood. Each life stage was taken as a unit of analysis. Contents of the life history of the subject were analyzed. A panel of judges selected the units and categories of analysis and enumerated the intensity of the categories on a 7-point Likert scale with reference to his drag career. Results indicated social experiences and the fundamental identity components leading to his drag queen appearance. While the motivation for sustaining the drag career is both intrinsic and extrinsic in nature. Secondly, personality profile of the subject was constructed on the parameters of two psychological inventories including Neo-Five Factor Inventory, and California Psychological Inventory. Results show the subject to be high on all Five-Factor domains, and 16 subscales of the California Psychological Inventory that include Dominance, Capacity for Status, Sociability, Social Presence, Self Acceptance, Independence, Self-Control, Good Impression, Well Being, Tolerance, Achievement via conformance, Achievement via Independence, Intellectual Efficiency, Flexibility, Empathy, and Femininity/Masculinity. The subject scored lower on Responsibility, Sociability, communality, and Psychological-mindedness. Finally the media portrayal of the subject was explored by selecting six national and seven international press releases on Ali Saleem as Begum Nawazish Ali. Five themes were derived through content analysis method. The results through the enumeration system included the frequencies and the percentages of the themes. Life experiences, his unique personality profile and the media portrayal of the subject are discussed with reference to his showbiz persona.

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“Ali Saleem was a coffin within which Begum was buried, he was liberated the day Begum was born”.

(Ali Saleem, 2007)

INTRODUCTION

INTRODUCTION

Psychology of the lesbians, bisexuals, gays and transgenders or LGBT psychology is one of the newest and most vibrant subfields in psychology and is related to the empirical investigation of issues and experiences related to them (Greene & Herek, 1994). Social scientists have just recently shown burgeoning interest in identity related issues (Cote & Levine, 2002). The people falling into the transgender population are described as having a transgender identity. The likelihood exists that even after association with some transgenderist subculture, they may still encounter some feelings of discomfort over gender identity issues as they further explore their needs and move toward self-identification with a particular sub-population (Shaffer, 1999).

Sex, gender, and sexuality are critical concepts of much significance in order to study 'trans' populations and issues (Ortiz, 2008). A transgender suggested that in his or her experience, gender was performative and selective: "She has made herself a woman. But everybody does that. She has made herself a man, too, learning to suppress her femininity, becoming an athlete and lover and tough guy debater. A male version and a female version is available for everyone, one's own sister or brother, mother or father" (McCloskey, 1999. p.178). Some people in contrast say that they don't belong to any gender (e.g. see Bornstein, 1998).

In order to understand the transgender identity formation it's useful to have a description of the differences in the constructs of gender and sex, their development and the consequent identity formation with the help of the extensive theoretical background available on them. Such a review would add to the knowledge as to how the development of gender and sex differs in case of a transgender from that of a person who is complying with the rule book of the proscribed gender and sex norms of the country he lives in.

Sex and Gender

Stoller (1968) was the first one to distinguish between sex and gender. Sex, from the Latin word *sexus* refers to the harmonious collection of all those attributes that characterize biological maleness and femaleness. In humans these attributes are sex determining genes, the sex chromosomes, gonads, internal reproductive structures, and the external genitalia (Migeon & Wisniewsky, 1998; Money & Ehrhardt, 1972). It is generally assigned at birth by external genital appearance. If an intersex condition is present, one sex is often chosen with the intention of making social interactions and rearing simpler (Hass, 2004).

Gender comes from the Latin word *genus*, meaning kind or race. The concept of gender refers to the psychological or behavioral attributes that are associated with maleness or femaleness (Ruble & Martin, 1998). In popular usage, gender is dichotomized as an either/or concept e.g. either masculine or feminine (Butler, 1990), but gender may also be fluid and can be viewed as existing along a continuum of femininity and masculinity (McCammon, Knox, & Schacht, 2004).

Gender Role and Sex Roles

The term gender role has been extensively used by the developmental psychologists to refer to the assemblage of those behaviors, personality traits, and attitudes that a society in a given culture and historical period, designates as masculine or feminine, that are gender appropriate to the male or female social roles (Ruble & Martin, 1998; Crooks & Baur, 2005).

The term sex roles cannot be used interchangeably with the term gender roles. As the gender roles are culturally defined and cannot be enacted by either women or men. Whereas, sex roles are defined by the biological constraints and can be enacted by the members of one biological sex only e.g. females are the child-bearers and males are the sperm donors (McCammon, Knox, & Schacht, 2004).

Gender Development and Sexual Development

Ghosh (2006) maintains that gender development and sexual development are not identical. Physiologic sexual development progresses through distinct stages from the neonatal period through infancy, childhood, puberty and adolescence, and adulthood. Such physiologic change can be distinguished from the gender-related behaviors during each of these stages. The sexual identity that emerges in adolescence is very clearly a separate entity from gender identity. He further elaborates that the different aspects of eventual sexuality are although closely related to gender, but should not necessarily be used to draw conclusions about a person's gender definitions.

Gender Identity and Sexual Identity

Spence (1985) defined gender identity as “a fundamental, existential sense of one’s maleness or femaleness; an acceptance of one’s gender on a psychological level that with rare exceptions parallels the awareness of one’s biological sex” (p. 79-80). This is considered to be the most powerful and imperative part of the self-concept that is not innate, and is largely learnt through the gender roles prescribed by the society (Firat, 1991; Lerner 1986). According to the theorists emphasizing the biological factor, gender identity is reticent to change once it is formed (Lips & Colwill, 1978) as it is formed in the brain (Swaab, Gooren, & Hofman, 1992). On the contrary Wallen (1996) showed the ways in which the social environment either attenuates or exacerbate typical sex differences in the behavior. However, there is no guarantee that a person’s gender identity will be in accord with the biological sex (Crooks & Baur, 2005).

Sexual identity is based upon the factors of one’s natal sex, gender identity, gender role, and sexual orientation. Individuals may have a clear sexual identity of being a heterosexual male or female who functions in proscribed social roles, however, some people experience considerable confusion in their efforts to identify their own maleness or femaleness. In such a case, one’s sexual identity may be seen as a cluster of several variables such as a biological male with a gender identity of a woman but the gender role of a man and a bisexual sexual orientation (McCammon, Knox, & Schacht, 2004).

Theories on Gender Role Development

Several theories have attempted to explain that why people display gender non-variant behaviors. Following is the brief description of the theories on gender development.

Biological Theories

Biological explanations emphasize chromosomes and hormones. DNA or the genetic material is carried by chromosomes. Humans have 23 pairs of chromosomes. One of them is different depending on sex. In males it is XY and in females it is XX. This is very often used as the definition of male and female and plays a vital role in determining the physical characteristics that are associated with males and females. In terms of how hormones influence gender, whilst developing in the womb a fetus will naturally follow the route of being a female. However if it is exposed to higher levels of testosterone, it becomes male. If genetic males aren't exposed to enough testosterone it can give rise to another condition called TSF i.e. Testicular Feminizing Syndrome, where the body does not respond to testosterone so becomes physically female despite being genetically male (Sherrin, 2006). However, these genetic and chromosomal anomalies do not exist in transgenders (Jones & Hill, 2002).

Sociobiology

The theory holds that the biological differences between the two genders are responsible for the social and psychological difference in the male and female characteristics, behaviors, and roles (Joseph, 2000). For instance testosterone is a male hormone associated with aggression; progesterone is a female hormone associated with nurturance. Such a conceptualization focuses on the hormonal differences to help explain sexual patterns of men and women (McCammon, Knox, & Schacht, 2004).

Gender-Schema Theory

Bem (1983) maintains that the schemas are internal cognitive networks that are shaped by socialization. These schemas organize and guide individual perceptions;

gender schemas are cognitive networks associated with concepts of masculine and feminine. She further elaborates that the highly gender-schematic individuals tend to organize many of their thoughts, perceptions and evaluations according to gender stereotypes and symbols.

Bem's theory merges cognitive-developmental theory with social-learning theory (McCammon, Knox, & Schacht, 2004). Gender schemas tend to influence how an individual processes information by structuring and organizing perception and how an individual processes information about the self with regard to the social norms. This aspect of the theory that emphasizes the role of cognitive frameworks in processing information is consistent with the cognitive-developmental theory. Consistent with social learning theory, the male and female associations that comprise the content of gender schemas are learned through interaction with the social environment (McCammon, Knox, & Schacht, 2004).

Enculturated-Lens Theory

This theory emphasizes the social and historical context containing the lenses of gender. Bem (1983) described two key enculturation processes that are constantly linked and working together:

- The institutional preprogramming of the individual's daily experience into the default options, or the historically pre-cut 'grooves,' for that particular time and place" which differ markedly for men and women
- The transmission of implicit lessons or "meta-messages" about what lenses the culture uses to organize social reality, including the idea that the distinction between male and female, masculine and feminine, is extremely important

Bem (1983) has identified three key "gender lenses". Gender lenses mean hidden assumptions and include the following;

Gender Polarization

Men and women are different and these differences constitute a central organizing principle of social life.

Androcentrism

Males are superior to females; male experience is the normative standard.

Biological Essentialism

The first two lenses are due to biological differences between the sexes.

This theory recommends substituting an individual differences lens that emphasizes the remarkable variability of individuals within groups (McManus, 1999).

Agents of Gender and Sex Role development

Various theories of gender and sex role socialization support the notion that gender and sex role identity is impressed upon the child from a multitude of directions such as parents, peers, teachers, and educational materials, religion and the media. It makes sense to enumerate some of these directions and to see the relative weightings of each (Weitz, 1977; McCammon, Knox, & Schacht, 2004).

i) Parents

The role of parents in gender and sex role socialization is the most significant of all because of the continuity of the parent-child bond, parental power over the child, and the sex role identities of the parents themselves (Weitz, 1977, Pg. 59). Two mechanisms add to the understanding of the significant role of parents in the gender and sex role socialization i.e. differential treatment and identification. Both of these processes are interdependent and reinforce one and another. The child is differently dealt with as a function of sex by different people and consequently the child tends to model the self according to different standards. Parental sex-typing practices have two components: Sex-linked behaviors are encouraged and rewarded and the inappropriate behaviors are

discouraged. Existing sex-typed expectations are transmitted by parents through direct and subtle ways. For example parents often suppress the male emotionality by enacting such scenes in which the boys are asked not to cry and are pressed to conform (Weitz, 1977). Therefore “sissy” behavior is much more heavily sanctioned than “tomboyish” behavior. The connotation of this difference is the likelihood of greater fear of homosexual tendencies in males.

Identification Theories of Sex Role Socialization

Most theories of sex role development give importance to the concept of identification. The three major identification theories emphasize different mechanisms: affective bonds, modeling, and cognitive categorizations. All these mechanisms are likely to play a crucial role in the sex role socialization (Weitz, 1977).

Psychoanalytic Model. The model emphasizes that the choices made in the sexuality are motivated by the unconscious that is inaccessible. Sexuality is a fundamental part of psychic being and social functioning and cannot be seen unconnectedly from other parts of life. The choices of career and spouse selection spring out of the unconscious maelstrom of childhood conflicts and relate only indirectly to the surrounding social reality (Lips & Colwill, 1978).

Psychoanalytic model provides a plausible setting for the formation of male sex-role identity by proposing that the boy identifies with the father, which motivates the acquisition of masculine values and traits. Freud argues that initially the son has a desire for incestuous relationships with the mother as celebrated in Oedipus complex. This desire stems out of the close care taking bond between the two and is the beginning of the later on heterosexual tendencies. This desire becomes pronounced at the phallic stage. The boy experiences guilt over such a desire and becomes afraid of his father for the possible consequences. Freud terms this condition as the “castration anxiety” that leads towards the giving up of the mother as a sexual object and the taking up of the father as an identification figure. The resolution of the Oedipus complex is viewed as a great developmental step for

a boy. At maturity the boy's choice of a wife is presumably guided by her similarity to the maternal model.

In the case of female sex role development, the process becomes complex as the girl's original love object is also mother, but because of her sex, she does not pose a threat to the father. Additionally, the girl also lacks penis, she does not feel afraid of being castrated. According to Freud the girl first discovers at the phallic stage, the genital difference between the sexes and evaluates her position unfavorably i.e. she feels "castrated". She thus repents the loss of penis and develops penis envy leading towards "castration complex" i.e. the feeling of already being castrated. She holds her mother responsible for her state and rejects her as love object and turns towards her father instead. This sets the ground for later on heterosexual tendencies: the desire to have penis, and ultimately the desire to give birth to a son and the symbolic wish fulfillment.

Social Learning Model. This model provides an auxiliary mechanism to reward and punishment relating to imitation and modeling. The choice of the model is premised upon the reinforcing qualities of the model. Social learning psychologists point out the similarity between the identification and the imitation. Both of the concepts involve observational learning. Nurturing and powerful models (e.g. parents and teachers) prove to be more effective in inducing imitative responses. Behaviors are shaped through reinforcement and punishment. Linguistic labels like "real girl", "big boy" or "sissy boy" are also involved to show what is expected of the children and are effective in sex-role teaching (Weitz, 1977).

Cognitive-developmental Model. Kohlberg's theory of sex role development presents an image of the motivating cognitive judgment. This judgment is made early in a child's life and leads to identifications and performance of sex-appropriate behaviors. The child cognitively categorizes himself as a boy or as a girl at around the age of four but the process does not cease until age six or seven when the link to genitals is established and permanence of gender identity is achieved. Once formed, this judgment is not changeable and, then it organizes the further development of the behaviors. Kohlberg recognizes the gender as the only

fixed general category into which the child can sort itself and the others. It's very important in organizing the child's social perceptions and actions.

The child's self categorization leads him/her to value same sexed behaviors that become rewarding for them. The child then seeks out situations and models that are in accord with this categorization. The most attractive model for a child is his/her parents thus the child becomes attached to the same-sex parent and imitates the behavior of that parent because of its association with his/her own sex. For social learning theorists, attachment precedes modeling; for cognitive theorists modeling precedes attachment (Lips & Colwill, 1978).

ii) Peer Culture

Peer pressure reinforces a culture's traditional gender roles. It can come in the form of taunting or teasing a child who does not fit the traditional gender roles that other children in the peer group have been exposed to, even to the point of excluding that child from group activities. Peers react more positively to children who fit traditional gender roles. Peer group remains an important mediator or sometimes exaggerator of the sex-stereotyped values of the culture throughout childhood. It acts as a primary influence group for the processing and the dispersal of stereotyped materials produced in the adult culture.

iii) Symbolic Agents

In addition to those agents of socialization that are actually present in a child's life i.e. parents, school environment, and the peer culture, the child is touched by many symbolically transmitted norms of sex role standards (Weitz, 1977). Some examples of this domain include the following;

Toys

Another influence and reinforcement of gender roles comes from the toys children play with. During their infancy and toddlerhood, children get most of their toys from parents and other family members; their choice of toys supports their own view of

gender roles. For example, parents may give their little girl a doll to sleep with, while the boy gets a teddy bear. A grandparent may give a grandson a toy truck but never consider giving the same to a granddaughter. Such gifts set children up early on for the roles they are expected to play.

Books

A number of the content analysis of the children's book reveals that the male and female characters are portrayed in stereotyped ways in terms of occupation and personality. Boys are characterized as adventurous and the girls are portrayed as caretaking ones (Weitz, 1977).

Television

Television is a rich repository of sex roles. Television perpetuates traditional gender stereotypes because it is reflective dominant social values. In reflecting them TV also reinforces them, presenting them as 'natural' (Chandler, 2008). It has been found that, 'good' women are portrayed as submissive, sensitive and domesticated; 'bad' women are shown to be rebellious, independent and selfish. The 'dream-girl' stereotype is gentle, demure, sensitive, submissive, non-competitive, sweet-natured and dependent. The male hero tends to be physically strong, aggressive, assertive, takes the initiative, is independent, competitive and ambitious. TV and film heroes represent goodness, power, control, confidence, competence and success (Meehan, 1983). They are geared, in other words, to succeed in a competitive economic system. There is no shortage of aggressive male role-models in Westerns, war films and so on. Many boys try to emulate such characteristics through action and aggression. As they get older, children are influenced in their choice appropriate behaviors by television. Remote-controlled vehicles, although they can be equally enjoyed by males or females, are generally targeted at boys by advertisers. Girls are the advertising targets of the manufacturers of dolls, craft kits, and so on; advertisers are careful not to call boys' toys "dolls"--they're "action figures". It has been consistently observed that toy advertisements reinforce the traditional gender roles: boys are active and adventurous, while girls are passive and mothering (Lindsay, 2006).

Terms Used by the Theorists of Gender and Sex

There are many gray areas in the arena of gender expression. The concepts of gender variance can be confusing. Taking into account the very personal nature of the topic, it is important to show sensitivity when exploring definitions and identities. Different definitions are used in different eastern and western countries. These are based upon the cultural differences in the definition of gender roles in particular societies:

Meanings of the Prefix “Trans”

Kessler and McKenna (1978) describe three different meanings of the prefix “Trans”;

Change

In this first sense transgendered people change their bodies to fit the gender they feel they always were. They change from male to female or vice versa. Transgender in this sense is synonymous with what is typically meant by the term "transsexual."

Across

In this second sense a transgendered person is one who moves across genders. This meaning has a more social-constructionist connotation as it does not imply being essentially or permanently committed to one or the other gender. The transgenderist in this sense does not leave the realm of two genders. The emphasis is on the crossing and not on any surgical transformation accompanying it.

Beyond or Through

In this third sense a transgendered person is one who has gone beyond gender. No clear gender attribution can be made. Gender ceases to exist, both for such transgenders and those with whom they interact. This third meaning is the most radical and the one of greatest importance to gender theorists like who are interested in the possibility, both theoretical and real, of eliminating gender.

Transgender

Transgender is an umbrella term that refers to the state of one's "gender identity", not implying any specific form of sexual orientation (Green & Peterson, 2006; Hines, 2007). Jones and Hill (2002) define this term as representing "a broad and socially defined identification of self; the male or female gender identity that an individual holds as manifested psychologically or physically or according to stereotypic behavior, including the expression of male or female name, clothing, makeup, and sex role behavior" (p. 100).

The categories that the transgenders encompass are ever changing, however, the four largest categories comprising the transgender community include transsexuals, transvestites, drag queens and drag kings, and all those individuals who do not neatly fit into the traditional categories of male or female like for example the intersexed people or lesbians, gays, and bisexuals or LesBiGays (LGBTs) are collectively considered to be a part of transgendered community (Bullough & Bullough, 1993; Ekins & King, 1996; Goodrum, 2000; Rosser, Oaks, Walter, Bokting, Miner, 2007; Hines, 2007).

The central ethic of the transgender community is the unconditional acceptance of individual exercise of freedom including gender and sexual identity and orientation (Green & Peterson, 2006). The behavioral manifestations of the transgendered people do not conform to the gender roles assigned by a particular society. The transgendered people, to varying degrees, transgress cultural norms as to what a man and woman should be. These transgressions involve gender disoriented behaviors (Goodrum, 2000), that is referred to as "transgenderism", "gender-crossing", "gender bending", or "gender blending" (Ekins & King, 1996).

Transsexuality and Gender Dysphoria

Transsexual is a person identifying with a physical sex different from the one with which one was born (Diagnostic and Statistical Manual for Mental Diseases-IV). The people with this condition consider themselves trapped in the body of the *wrong* sex, a

condition known as *gender dysphoria*. Thus an anatomically male transsexual feels that *she* is a woman trapped in a male body and thus wishes to be socially identified as female (Crooks & Baur, 2005). To overcome the displeasure, that their anatomical sex cause, they undergo the sex-reassignment procedures. However, not all gender dysphorics want complete sex-reassignment. Instead they may want only the physical body, gender role, or sexuality of the other sex. The people with the condition of gender dysphoria want to accomplish all three of these aims, as is the case with most transsexuals, some are contented to assume only one or two aspects of the other sex (Carroll, 1999 as cited in Crooks & Baur, 2005).

Cross-dressing, Transvestism, Transvestic Fetishism and Fetishism

Cross-dressing is the act of wearing clothing commonly associated with another gender within a particular society. This term is usually applied only to people who cross-dress to be sexually aroused. They (usually) exclude transvestic fetishism and they usually do not include transsexualism, or transgender people who completely change their gender role. The word transvestism therefore should be explained when used; most of the time using cross-dressing will avoid much potential confusion. If encountered, it is necessary to find out which particular meaning it has in the context in which it is presented. The term transvestism is a Latin equivalent for cross dressing. Transvestism allows psychosocial rather than sexual gratification (Crooks & Baur, 2005).

A transvestite is somebody who cross-dresses. The term "transvestite" is used as a synonym for the term "cross-dresser", although it has been stated that "cross-dresser" is the preferred term. "Transvestic fetishist" describes those who intermittently use clothing of the opposite gender for fetishistic purposes, and "transvestite" does not. Whereas Fetishism is the sexual arousal by inanimate objects, Transvestic fetishism is the sexual arousal by clothing worn by the opposite sex. In most cases, this involves female clothing.

Drag kings and Drag Queens

Drag refers to the wearing of a costume. In gay and lesbian cultures, the term most often designates cross-dressing: men dressing as women and women dressing as men

(Ferris, 2005). Suthrell (2004) regards this area of cross-dressing as performance. According to the Encyclopedia of Gays, Lesbians, Bisexuals, Transsexuals, and Queers (2008), the term "drag queen" is often used for males who appear in public wearing female clothing and make-up. In addition there are professional drag queens and drag kings who perform in costumes of the opposite sex (Jones & Hill, 2002). According to Johnson (2007), the term refers to self-conscious, ironic role playing that undermines rigid notions of gender. "Drag queen" usually connotes cross-dressing for the purposes of entertainment or performance without necessarily aiming to pass as female. Schacht (2002) maintains that the drag queens are individuals with acknowledged genitalia. They do not desire to have it removed and replaced with the female genitalia. They perform being women in front of an audience who know that they are self identified men regardless of how compellingly female i.e. real they might otherwise appear.

Genderqueer

The term "genderqueer" began to be commonly used at the turn of the twenty-first century by youth who feel that their gender identities and/or gender expressions do not correspond to the gender assigned to them at birth, but who do not want to transition to the "opposite" gender (Peterson & Green, 2006). Characterizing themselves as neither female nor male, as both, or as somewhere in between, genderqueers challenge binary constructions of gender and traditional images of transgender people. Genderqueers use a wide variety of terms to describe themselves, including transboi, boydyke, third gendered, bi-gendered, multi-gendered, androgyne, and gender bender. Sometimes they refuse to attach a label to their gender identities at all, feeling that no one word or phrase can adequately capture the complexities of how they experience gender (Encyclopedia of Gays, Lesbians, Bisexuals, Transgenders and Queer studies, 2008; Peterson & Green, 2006).

Hijra

Hijra is a widely used term in India, Pakistan and Bangladesh to refer to gender variant people and hence encompasses intersexed, *Zannany* (homosexual transvestites), *Narban* (transsexuals), and bisexuals. Hijras are also referred to as "male-women"

(Amadiume, 1987; Blackwood, 1984 as cited in Lorber, 1994). Jami (2005) elaborates that women are not considered to be the part of hijra community. The intersexed people or khusras are considered to be the genuine hijras that encompass only the 1% of the hijra community (Zafar, 2004 as cited in Jami, 2005). The hijras of Pakistan earn their living through dancing at the births and the weddings of sons while some other join stage or theatre (Jami, 2005).

Sexual Orientation

Sexual orientation refers to the categorization of the individuals as heterosexual, bisexual, or homosexual. This classification is based on their emotional and sexual attraction, relationships, self-identity and lifestyle. Heterosexuality refers to the predominance of emotional and sexual attraction to persons of the other sex. Homosexuality refers to the predominance of emotional and sexual attraction to the persons of the same sex, and bisexuality is the emotional and sexual attraction to the persons of both the sexes (McCammon, Knox, & Schacht, 2004).

Differentiating Sexual orientation and Sexual Identity

The construct of sexual identity is different from the construct of sexual orientation. In contemporary literature many individuals are exclusively responsive to same sex persons, yet do not adopt the homosexual identity (Ross, 1983). They are sexually aroused by the homosexual stimuli, such as young adolescents who engage in homosexual relations for the purpose of money (Laumann, Gagnon, Michael, & Michaels, 1994 as cited in McCammon, Knox, & Schacht, 2004).

Types of Bisexuality

Different types of bisexuality include a real orientation, a transitory orientation, a transitional orientation, and a homosexual denial (Crooks & Baur, 2004). As a *real orientation*, bisexuality means that some people develop an attraction to both the sexes early in their life that continues into the adulthood. A *transitory orientation* is a temporary involvement by the people who actually are heterosexual or homosexual. In a *transitional orientation*, the person is changing from one orientation to another.

Bisexuality can be seen as a *homosexual denial* that occurs to avoid the social stigma of homosexuality. Some homosexuals sometimes view the bisexuals who really are homosexual but can't dare themselves to accept the reality. They often marry to façade heterosexuality but they continue strong and secretive homosexual relations (as cited by McDonald, 1981; and Clausen, 1999 in Crooks & Baur, 2004).

Theories of Homosexuality

There are different theories on the homosexuality that help to explain the development of homosexuality.

Inversion Theory

The theory maintains that homosexuality could occur in individuals who had no other signs of deviation and no impairment in their functioning. However homosexuality (or inversion as psychoanalysts termed it) is not viewed as a sign of illness, by which he meant a symptom arising from psychic conflict. Instead, homosexuality is seen as the unconflicted expression of an innate instinct.

Freud (1905/1909), believed in a constitutional bisexuality; that in every individual there was a certain component of masculine (active) as well as feminine (passive) tendencies. These tendencies are universal but some individuals are constitutionally endowed with a greater amount of any one tendency. He believed that traumatic life experiences, and adverse environmental factors, could have an impact on the development and expression of one's innate instincts. Under normal and non-traumatic circumstances, the component instincts that determine the sex of one's final object choice should be consistent with one's anatomical sex. However, psychoanalysts also believed that even adult heterosexuals retain the homosexual component, albeit in sublimated form. Freud's "Theory of Immaturity" sees adult homosexuality as a developmental arrest of childhood instincts which prevent the development of a more mature heterosexuality (LeVay, 1996).

Jung's Anima and the Animus

Jung theorized that every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is fundamentally unconscious, an hereditary factor of primordial origin engraved in the living organic system of the man, an imprint or 'archetype' of all the ancestral experiences of the female, a deposit as it were, of all the impressions ever made by woman. Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion. (*The Development of Personality*, 1934)

Sex-Atypical or Opposite Sex-Dimorphic Behavior in the Childhood

In the theory, Erotic becomes Exotic, it is been postulated that some individuals can become erotically attracted to a class of individuals from whom they felt different during childhood. Children are constitutionally predisposed to enjoy certain activities more than other activities (Bem, 2000). That is to say that the biological variables like genes are not responsible for the sexual orientation rather the temperament is. The most frequent reasons given by homosexuals for having felt different from same-sex peers in childhood were sex-atypical preferences and behaviors in childhood i.e. gender nonconformity. Hamer (1999) suggests that, "Most sissies will grow up to be homosexuals, and most gay men were sissies as children" (see Green, 1987).

Developmental Perspective

The complex trait of sexuality is shaped by multiple factors (Hamer, 1999). According to Traditional Values Coalition (2002-2003), no one is born gay. Homosexuality is a developmental problem that arises out of the childhood gender identity confusion, family dysfunction and molestation. According to Nicolasi (2002), the factors involved in the development of homosexuality include a hostile, feared older brother; a mother who is a very warm and attractive personality and proves more appealing to the boy and is actively disdainful of masculinity, an emotionally removed father; childhood seduction by another male; peer labeling of the boy due to poor

athletic ability or timidity; different cultural factors that encourage a confused and uncertain youngster into an embracing gay community; and a particularly sensitive, relatively fragile, often passive disposition of the boy. These all factors play a huge role in determining the non-congruent sexual identity.

Interactional Approach

Sexual orientation is most likely the resultant of a complex interaction of environmental, cognitive and biological factors. In most people, sexual orientation is shaped at an early age. There is also considerable recent evidence to suggest that biology, including genetic or inborn hormonal factors, play a significant role in a person's sexuality (see Ellis & Ames, 1987; Levay, 1991). In summary, it is important to recognize that there are probably many reasons for a person's sexual orientation and the reasons may be different for different people. Human beings cannot choose to be either gay or straight. Sexual orientation emerges for most people in early adolescence without any prior sexual experience. Psychologists do not consider sexual orientation to be a conscious choice that can be voluntarily changed (American Psychological Association, 2004). Biological factors such as the genotype, prenatal hormones, or brain neuro-anatomy influences an individual's later sexual orientation indirectly, by intervening earlier in the chain of events to influence a child's preference for sex-typical or sex-atypical activity and peer preferences -- his or her gender conformity or nonconformity (Bem, 2000).

Genres of Drag Queen

There are different styles of performing drag (Schacht, 2002). Drag performers' categorization encompass female impersonators, camp queens, high glamour or female illusionists, and bio-queens.

i) Female Illusionists

They are considered to be the most elegant and artistic. They aim for a perfect look and a complete performance that might even fool the casual observer into thinking that the performer is biologically female.

ii) Camp Queens

In contrast with the elegant and sophisticated illusionists, camp queen's aesthetics are considered to be the "clown like", involving satire and exaggeration. They make rowdy jokes between acts to keep the audience involved and entertained. Sontag (1964) describes camp as the love of the extravagant and the exaggerated. Camp queens are subdivided into low camp and high camp queens. Low camp queens assume a drag by reclaiming the fashion and the songs that were serious when they were introduced but in the present seem to be a failure. Drag queens highlight those aspects that make the work's failure all the more obvious and entertaining. That old fashioned style no longer reigns makes its status as a masquerade easier to detect and funnier to view. The approach of high camp queens is far more serious because their intent is to idealize rather than criticize. They personify the Divas by stressing their exact looks at any one point in their career (Mario, 2005).

iii) Female Impersonators or Pageant Queens

Female impersonators vie for elegance and style. They impersonate famous personalities. Some queens only rarely participate like their specialty might only be in performing in pageants. They strive for excellence and even win titles and prizes. Some of these have grand prizes that rival those of pageants such as Miss America. Their art consists of imitating the "perfect woman". They perform the transformation with the help of elaborate make-up and sumptuous costumes.

iv) Bio-Queens or Faux Queens

These queens are biologically females, who perform the exaggerated feminine personae of drag queens (or else impersonate a male drag queen). Many bio-queens look to drag queens as role models. Biological females who take on the exaggerated personae of drag queens are also commonly known as "faux queens" (Wikipedia, 2008).

Types of Drag Queen Names

There tend to be three types of drag names: The first are *satirical* names that play on words, such as Miss Understood, Holly Woodlawn, Peaches Christ, Lypsinka, Paige Passion and Candis Cayne. *Extravagant* names trend toward glamour and extravagance, such as Dame Edna Everage, Chi Chi LaRue, Margo Howard-Howard, Betty Legs, Diamond, and The Lady Chablis. The third type is considered simpler but can have an in-depth back story, cultural or geographical significance or simply is a *feminine form of their "boy" names*. Often a drag queen chooses a name or be given one by a friend or "drag mother" as a one-time occasion only to discover they like performing and go on to use a less-than ideal name for years for example Begum Nawazish Ali (Wikipedia, 2008).

History of Drag Queens

Drag has been regarded as an area where transgender people can find more acceptance and financial support than mainstream work environments. A queen is an effeminate gay man (McNeal, 1999). Drag queens originated in the days of Shakespeare when women were not allowed to take part in stage productions and the boys had to put on the female cloths. The elaborate and awkward dresses were dragged onto the stage and the boys became known as 'drag artists', later evolving hysterically into fully fledged Drag Queens (Baker, 1994).

Drag kings appeared late on the drag scene (Ashburn, 2006) and just recently begun to perform in men's clothing (Halberstam, 2000) hence lack much of the quasi-institutionalized and community tradition that drag queens enjoy as a result of their long connection with gay bar culture. Drag performers have long been a part of gay life and

gay communities (Rupp & Taylor, 2004). Senelick (2000) argues that the drag queens do not so much transgress the gender binary as they create new categories of gender. These new categories can be exemplified from the hijras, or the play boys of the Elizabethan theater. They are accepted because they perform on the culturally sanctioned institution of stage.

Ashburn (2006) concedes that the status of the transgender practices within queer subculture has undergone a change resulting in a renaissance of drag performance. The rebirth of drag performers has taken it into the mainstream culture of mass media, fine arts, and high fashion. Thus drag performers have recently also appeared prominently in such varied mainstream publications like news papers and magazines.

Motivation for Drag Performance

Drag performance is associated with comedy. Drag performers parody masculinity and femininity in an overtly comic way and emphasize their enjoyment and sense of fun (Ackroyd, 1979). A drag artist, Drake (1991 as cited in Ferris, 2005) stated that, “[I am] part of a long line of people expressing themselves in this way, for comedic and societal purposes; wearing a dress onstage is part of a gay aesthetic. It’s how one expresses oneself theatrically through a heterosexual society”.

Besides inverting and destabilizing gender and sexual conventions, drag performance may also provide symbolic compensation for women and men for the suppression of "male" or “female” aspects of their personalities. In this case the genre of drag performance may provide with the satisfaction of a longing for asexuality and the exhibitionistic fantasies (Ackroyd, 1979).

Sutherland (2004) studied transvestism in United Kingdom. In their interviews, the transvestites of both the sexes stated that the cross dressing allows them to experience not only the differences of the positions of both the genders but also to acknowledge their own gender and appreciate the other. Similarly, in his study on Renaissance Stage, Greenblatt (1985 as cited in Sutherland, 2004) argued that by impersonating masculinity, the female cross dressers were able to attain a fuller degree of womanity. Sutherland (2004) regards drag performance as a therapeutic reaction to the social pressures; the way to

free oneself of the preconceived and stereotypical notions of masculinity. Additionally, it is also likely to be a fun activity for gay men. "Drag helps me feel better about myself; this is what I get my kick from. I think drag is a way of having fun" (Postma 1995 as cited in Suthrell, 2004).

Drag performers are often criticized for epitomizing only the worst aspects of masculinity and femininity in making fun of the opposite sex. However, the drag performances can be more variable than such criticisms acknowledge (Ashburn, 2006).

Differentiating Transsexuality and Transvestism from Drag Performance

In his ground breaking work on transsexuals, Benjamin (1966) maintains that the professional female impersonators cross dress. This cross dressing is distinguishable from that of transvestites and transsexuals as the drag performers only attain emotional relief through their job. He further concedes that the majority are homosexual with or without transvestitic tendencies, while a few are "straight" and merely make their living in this type of stage work. There are also homosexual men who dress as women or "go in drag" in order to compete at a contest or, as male prostitutes, wish to attract normal men. Their actions usually have nothing to do with transvestism, the female attire being incidental, non-affective, and without eroticism. There are, of course, also transsexual male prostitutes. In *transvestism proper*, the emotions are always involved, tinged more or less with eroticism, sexual stimulation, and often masturbatory satisfaction (Benjamin, 1966). Female-identified drag kings, regardless of their sexual orientations, understand themselves to be only involved in a parody of masculinity (Ashburn, 2006).

Drag Queens and Emphasized Femininity

The term emphasized femininity refers to the idea of doing femininity in a much exaggerated manner so as to prove to an audience one's level of femininity. Doing femininity is a relatively old concept but doing femininity in an embellished and purposeful manner has recently begun to be termed as emphasized femininity (Holmes 2006, Connell 2002 as cited in Basenberg, 2008). Drag queens exaggerate femininity consciously, hence a perfect example of the process of exaggerated

femininity. According to Schacht (2002), the drag queens attract the attention of the audience by the exaggerated manner of their feminine clothing, appearance and conversation. In comparison to the biological females, who are required to behave in culture specific gender roles, drag queens are rewarded in a more direct and tangible ways for their performances (as cited by Connell, 2002 in Basenberg, 2008). The audience is usually aware of the fact that the performer is a biological male and yet reward their feminine performance (as cited by Rupp & Taylor, 2003; Schacht 2002 in Basenburg, 2008).

Viewership of the Drag Shows

Rupp and Taylor (2003) suggest that the audience of the drag show includes the people of varying genders and sexual orientations. Mostly the straight women are among the audience. It might lead to the idea that because in the same space that the biological males are allowed to express or display the feminine characteristics of being delicate, sensual, and sweet, females are also allowed to express masculine audience participation, such as tipping, cat-calling and blatant staring.

Suthrell (2004) maintains that drag performance genre acknowledges the production of an ongoing illusion. The audience members are aware of the reality that they are watching an extended fantasy and become involved in the fantasy of the drag act and enjoy it as a show.

Emphasized Femininity- An Aggressive Goal for Monetary Gains

According to Basenberg (2008), drag queens want to make as much money as possible in a very short period of time, this is called as aggressive goal. He theorizes that emphasized femininity not only allows them to accomplish this aggressive goal but also propels them to act in passive ways to reach their goal's fulfillment. By being exaggeratedly feminine, they can make their male viewers and the participants to feel exaggeratedly masculine. Drag queens exemplify femininity to draw attention to masculinity. The male viewers and the participants appreciate the drag queens for admiring and appreciating their masculinity. It is this recognition that is the point of interaction rather than the sexual events (Frank, 2002; Belle de Jour, 2007; Susan 2007

as cited in Basenberg, 2008). Drag queens use the process of emphasized femininity for their monetary benefits.

Psycho-cultural Dynamics of Drag in Eastern and Western Societies

According to McNeal (1999), apt understanding of the psycho-cultural dynamics of the drag performance is dependent upon the subtle knowledge of the cultural logic that underlies the thought and practice in the particular society about gender and sexuality. A dominant logic usefully named by Rich (1993 as cited in McNeal, 1999) is “compulsory heterosexuality”. This is communicated to the people of a particular society by the means of mass media representations, story books etc. According to Scheff (1979), “Ritual usually develops around recurrent sources of collective distress” (pg. 119). In this sense, drag is considered to be a sub-culturally constituted defense (Kaplan, 1991). McNeal (1999) suggests that in U.S gay male culture, drag performance is a culturally sanctioned performance genre that affords its gay males an opportunity to safely gather to watch, participate, and explore in symbolic transformation of gender ambivalence in the psycho-cultural arena of the drag show and to make fun of what the society thinks of them (Klein, 2001). Hence the femininity attributed to gay males is not stigmatized.

Eastern societies also believe in compulsory heterosexuality. But in comparison to the western societies, they do not acknowledge the sexual diversity. Though the gay bar culture exists but not explicitly (Andriote, 2008). Hence the femininity attributed to males is not appreciated.

Pakistani society is also governed by the cultural logic of normative heterosexuality. The assignment of the male and female gender roles is premised upon the religion of the state i.e. Islam. Islam grants the basic human rights but does not allow the disobedience of the rules and regulations of the religion. Religion puts guidelines and limits and says that these limits belong to God, so they should not be contravened. Islam believes in strict gender binary. Males and females are the only two acknowledged genders. Sex is only permissible within the bounds of marriage, anything beyond that is referred to as transgression.

Same sex relationships are regarded by many as an aggravated kind of adultery (that is, sex with an illicit partner). The story of the destruction of Sodom, interpreted as divine punishment for males seeking to rape male guests, is alluded to seven times within the Qu'ran (7:80-84, 11:77-83, 22:43, 16:165-75, 26:165-75, 27:56-59, 29:27-33). *Luti* (meaning Lot's people) is used as the most common term for those engaging in male-male sex (Stephen & Roscoe, 2004).

Hadiths disparaging "abomination" are frequent, not exhibiting tolerance or appreciation of sexual or gender nonconformity. In one, male-male sex makes the throne of God tremble and deserves a rain of stones. Another reports Mohammed's father-in-law having a *luti* burned alive (Stephen & Roscoe, 2004). The Messenger of God (Peace Be Upon Him), cursed female impersonators, who are male, and the male impersonators who are female. The emphasis on male and female connotes that it's ok to be a drag queen as long as a person is ineffectual.

About Ali Saleem

Ali Saleem is the famous Pakistani drag star, known as Begum Nawazish Ali. He was born on 19th February in Islamabad. He is the eldest of three sons. His father is a retired colonel while his mother is a government official. He matriculated from Islamabad Grammar School. He is a graduate. His career interests include acting, writing, and production.

Ali Saleem started as a female impersonator at the age of sixteen in the local theatre and received popularity for the impersonations of the former president of Pakistan Benazir Bhutto on Geo TV's program "*Hum Sub Umeed Sai Hain*". According to Ali, he did not want to stop on his impersonations of Bhutto as he envisioned himself capable of doing much more. In an informal conversation with the friends, Ali discovered the character of Begum for a late night drag show in the year 2004. The idea was practically executed in the form of South Asia's first drag show on Pakistani private TV channel AAJ in June 2005.

Begum Nawazish Ali is the host of "*Late Night Show with Begum Nawazish Ali*". She is a stylish, middle aged, socialite widow of an army colonel, styled after

bollywood's filmstar Mumtaz, donning designer's saris, exhibiting exaggerated femininity and flirting with the male guests. Her guests include the famous well known personalities of Pakistan and India. Though the concept of a man in drag is not new in the local media but the concept of a drag show surely is. Pakistani society believes in stern gender binary and the launch of the program was seen as controversial as portraying the gender confusion. Ali's presentation into the mainstream national and international media made him popular and the highest paid television hosts (Zaidi, 2007). According to the host, the show was named after its racy content, usually shown late but the network scheduled it earlier hoping for a hit that would bring in more advertising revenue. According to Zaidi (2007), the advertising rates during its weekend prime time slot were triple that of other shows in similar slots. Soon after the launch of the program on Pakistani AAJ channel, the reputation of Begum crossed borders (Hasan, 2007) and the host started receiving offers from across the border for an Indian version of the drag show as "*Begum*" on Indian channel 9X that was accepted by the host as the Pakistani drag show was banned in June 2007, two years after its launch. International media saw the show as a symbol of media liberation (Walsh, 2007).

The Field of Trans Studies

Transgender community of gender-variant people, comprising of its different subcultures has acquired considerable voice in both the professional literature and the popular media (Crooks & Baur, 2005). Hirschfeld (1910) was the first to study transgenderism. He developed a theory of intermediaries. He argued that although the two sexes had usually been regarded as dimorphic, its more appropriate to consider that there were many varieties of intermediates. One group who did not fit this description were those individuals who thought, felt, or acted like the opposite sex in many aspects of their life, a group which he designated as transvestites. Ellis (1913) used the term *sexo-aesthetic inversion* instead of Hirschfeld's word *transvestism*. Currently favored term is transgender that allows a greater variety of behavior to be grouped together. Prince (1960) tried to bring the transgender out as a group. Her efforts led to the appearance of a vast number of transgender clubs throughout the world. Initial studies on transgenders are based on these groups.

Unfortunately, the detailed background research necessary to help formulate adequate historical responses to many of today's pressing social and political issues related to transgenderism is only just beginning (Matte, 2001). According to Matte (2001), there has simply not been enough primary research done to justify making generalizations about transgendered people, transgendered culture, or the motivations or cultural implications of transsexualism as a medical and social phenomenon.

Western communications of transgenderism have been increasingly exported to various other parts of the world and are influencing more traditional indigenous notions of gender and 'transgender' phenomena to a great deal (as cited by Teh, 2001; 2002; Winter, 2002; Winter and Udomsak, 2002 in Ekins, 2006). A thorough review of the transgender literature that has examined drag queens and kings are based on the western societies and have contributed significantly to our understanding of gender as a social construction and performance (Brown, 2001; Hennen, 2004; Scacht, 2002; Taylor & Rupp, 2004; Tewksbury, 1994 as cited in Wright, 2006).

Research Situation in the Local Academia

Psychologists and other social and natural scientists have examined the transgender population of Pakistan. The focus of their studies has been on diverse topics like socio-economic organization of the khusra community of Rawalpindi (Rais, 1993); Sexual health outreach amongst the Hijra (transvestite) community of Peshawar, Pakistan (Mohammad & Bowerman, 1998); a case study and the personality traits of a transgender (Tasmeera, 2003); self-esteem of hijra community (Khattak, 2004); ideal and actual self concept of Hijras (Kiran, 2004); demographic characteristics and sexual behaviors in male commercial sex workers and hijras in Karachi (Khan, 2005); status and condition of hijras in Pakistan (Jami, 2005); fallacy about Male-to-Female gender dysphorics in Pakistan (Haider & Bano, 2006). Correlates and prevalence of HIV and sexually transmitted infections among Hijras (male transgenders) in Pakistan (Khan A.A, Rehan, Qayyum, Khan, A, 2008).

While all these researches have contributed to a greater understanding of several LGBT experiences, they seem to present only a sparse investigation of the transgender population and are simply not enough to draw any generalizations about the transgenderists and the terminologies employed to refer to prevalent subcultures of transgender population of Pakistan. In the dearth of researches incorporating a truly social perspective with the psychological investigation, it's beneficial to accumulate sufficient empirical data that integrates not only the interpersonal but the intergroup perspective as well in addition with it the exploration of the general public perception regarding the gender variant people of Pakistan.

Rationale of the Present Study

Media personalities display themselves in the eyes of the public in one of two ways. They are performing artiste and their performance on stage may be a pure persona or facade. Audiences always know that it's just an act. On the flip side of the spectrum, some stars are just being themselves. They are not acting, they are actually making themselves comfortable in a demeanor they deem apposite.

Ali Saleem came out as the first drag queen of the South East Asia and thus exemplified a social identity that seals his membership in the transgender population of Pakistan; a community that defies the preconceived notions of masculinity and femininity. He thus managed to capture the attention of the people almost all over the world. His ambiguous gender and sexual identity excited general approbation and evoked strong reactions. The fact that Ali Saleem fashioned a drag queen identity by involving in drag career and judged it to be a career for which he was suited is of principal interest.

It is quite interesting though that despite Begum is in a drag; she attracts high profile people from and across the border like politicians, show-business types and even Islamic leaders on her show, who are then, asked provocative questions (Soomro, 2007). It is something of a mystery then that why a man who is in a drag is a sensation here. The gender roles and the gender identities that the people identify with are, to a larger extent, the determinants of their personality traits (Francis & Wilcox, 1998; Maruzic &

Bratoko, 1998 as cited in Batalha, 2006). Taking these facets into consideration it is needed to construct the personality profile of Ali Saleem to get to know his typical psychological characteristics that can explain to certain extent that why he chose to present himself in the public thus. Additionally his personality profile may also be helpful in determining those personality attributes that are earning him fame as a drag performer.

The idea of a man in a drag is not new in media. The professional actors are often offered such characters that require them to do the drag with the intention of adding an element of comedy to the show, for instance Moin Akhtar of Pakistan once performed the Character of *Rozi*. But audiences always knew when there was a man doing drag, his awkward masculine mannerisms usually gave him away. But when it comes to Begum the case is quite the opposite. Ali Saleem carries himself as Begum very gorgeously. There is an air of sophistication about Begum that stands her apart from the international drag queens like Dame Edna. According to New York Times, Begum Nawazish Ali's reputation is no longer confined to those who view "her" and her antics in Pakistan: it has crossed the Atlantic" (Hasan, 2007). So along with the construction of a personality profile, the national and international print media portrayal of begum would present a more complete picture of the cultural presentation of a drag performer in the popular media and will explore this newly emerging social identity group as only little empirical material is available on drag artists in the western academia and none in the local academia.

Hence, the present study is undertaken as the emergence of Ali Saleem as a drag artist in South East Asia has opened up a unique domain within which the examination of the connections among drag, performance, gender and sexual identity development, and the changing social standards within contemporary Pakistani society is of psychological interest.

METHOD

METHODOLOGY

Objectives

- To illuminate the phenomena of drag performance to fill in the void of knowledge about the drag genre of transgender population from a psychosocial perspective.
- Life history to get the first hand information about the subject to investigate the significant life events that contributed to the social construction of his gender and sex ambivalence in addition with the determination of the causal and the perpetuating factors leading to the selection and maintenance of drag career.
- The exploration of the personality profile of the subject.
- General purpose description of a drag queen's personality variation through NEO-Five Factor Inventory.
- Explication of the interpersonal behavior of the subject through California Psychological Inventory-3.
- Textual analysis of the selected press releases on Ali Saleem as Begum Nawazish Ali to analyze the representation of a drag artist in the popular media as indicated by the national and international news journalists, general public, politicians, and religious leaders of Pakistan. In addition with it, the investigation of the negative meanings associated with being a drag to explore the nature of controversies surrounding the subject with reference to the psycho-cultural dynamics of the Pakistani society influencing the ways the subject is labeled, understands him, and the way he organizes himself publically as a drag performer.

Sample

The first recognized drag artist of South East Asia, Mr. Ali Saleem was recruited as a purposive sample that befitted the requirements of the present idiographic approach.

Research Design

Considering the nature and the demands of the present study, adoption of the pragmatic approach was deemed apposite in accomplishing the objectives. Pragmatism is a frame work that has the potential of combining the qualitative and quantitative methods. Most of the published qualitative research in psychology relies on naturalistic conversation, semi structured, and unstructured interviews, diaries, case studies, focus groups, and computer based text analysis. All these methods share in common an interest in focusing on mono modal forms of discourse (Willig & Rogers, 2008). The intent of the qualitative approach was to explore the new phenomena of drag performance with reference to the local academia and to capture the subject's thoughts, feelings, or experiences (Given, 2008). The productive combination of the qualitative method and the quantitative method in the present study ensured the achievement of a better richer experience.

Data Collection Techniques

To achieve the objectives of the present study, following data collection techniques were used.

1) Observation

The subject's body postures and mannerisms were observed during the interview and psychological assessment sessions to find out that how did the subject behave in the routine life when the character of Begum is not being personified. Online available video clippings of Begum's Late Night Show and other programs were observed to know about Begum's social presence and socialization.

2) Interview Guide

An interview guide was formulated after seeking the experts' opinion (see Annexure-D). The judges having experience of research in the trans field were accessed and briefed about the objectives of the study and the purpose of holding the interview session with the subject. Judges included two faculty members of National Institute of

Psychology, the supervisor and the researcher. The format of the interview was decided to be semi structured to allow the maximum flow of information. The interview session encompassed the subject's detailed life history pertaining to his childhood, adolescence and the adulthood with reference to the selection and the maintenance of the drag career.

3) Psychological Inventories

Personality profiling provides an estimation of personality traits, behaviors and special talents. Scores on psychological inventories that are used for personality profiling are predictive of how likely it is that someone behaves in a certain way. NEO-Five Factor Inventory and California Psychological Inventory was employed to construct the personality profile of the subject.

A Brief Overview of the Instruments

Following lines present a brief description of the instruments that were used in the present study.

NEO-Five Factor Inventory

This instrument (Annexure-C) is based on the Five Factor Model, which is widely accepted in mainstream personality psychology (McCrae & Costa, 1989). Five Factor Model uses the "OCEAN" domains: Openness to experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism (Goldberg, 1999). There is a growing body of literature on the use of the Five Factor Model to assess personality traits cross-culturally (see, for instance, McCrae and Allik 2002; Hampson 2000; Saucier, Hampson & Goldberg 2000; Williams, Satterwhite & Saiz 1998; Mohan 2000).

NEO-Five Factor Inventory is the short version of NEO-Personality Inventory-R. The score of the scale is based on a continuum, with subject scores falling along a normal distribution. It is a sixty item test, based on a 5-point Likert scale; the person can strongly agree, agree, be neutral, disagree or strongly disagree as to whether the statement describes them accurately. Approximately half of the questions are keyed

positively (towards the high end of the scale) and the other half, negatively; this provides some balance so that the responses are not biased toward one type of response.

Neo Five factor inventory was found to be useful in the present study as the OCEAN domains provide a good answer to the question of personality structure (Digman, 1990). Furthermore, the time available for testing was limited and the global information on the subject's personality was considered sufficient.

i) Openness to Experience

This domain demonstrates a person's comfort with new ideas, abstractions, and imagination. Open people are intellectually curious, appreciative of art, and sensitive to beauty. They tend to be, compared to closed people, more aware of their feelings. They tend to think and act in individualistic and nonconforming ways. Another characteristic of the open cognitive style is a facility for thinking in symbols and abstractions far removed from concrete experience (Johnson, 2008).

ii) Conscientiousness

This domain deals with impulse control and spontaneity. The facets of Conscientiousness are self-efficacy, orderliness, dutifulness, achievement-striving, self-discipline, and cautiousness.

iii) Extraversion

This domain describes the degree of engagement with the external world. Extraverts enjoy being with people, are full of energy, and often experience positive emotions. In groups they like to talk, assert themselves, and draw attention to themselves. Introverts lack the exuberance, energy, and activity levels of extraverts. They tend to be quiet, lowkey, deliberate, and disengaged from the social world.

iv) Agreeableness

This domain is focused on how much people value getting along with others. Agreeable individuals value getting along with others. They are therefore considerate, friendly, generous, helpful, and willing to compromise their interests with others'. Agreeable people also have an optimistic view of human nature. Disagreeable individuals place self-interest above getting along with others. They are generally unconcerned with others' well-being, and therefore are unlikely to extend themselves for other people. Agreeable people may be more popular, but disagreeableness can be an asset when making hard objective decisions.

v) Neuroticism

In current psychology parlance, neuroticism refers to a person's inclination to experience negative emotions such as anxiety. People high in neuroticism are emotionally reactive. They respond emotionally to events that would not affect most people. These problems in emotional regulation can diminish a neurotic's ability to think clearly, make decisions, and cope effectively with stress. Individuals who score low in neuroticism are less easily upset and are less emotionally reactive. They tend to be calm, emotionally stable, and free from persistent negative feelings. Those who are low on the neuroticism scale may not necessarily have positive emotions most of the time, merely a lack of frequent negative feelings. The facets of neuroticism are anxiety, anger, depression, self-consciousness, immoderation, and vulnerability.

California Psychological Inventory

The California Psychological Inventory-3 is based on a socio-analytic interpretation of the Five-Factor Model and is a 462-item inventory, scored for 20 folk measures, 3 vectors, and 13 optional special-purpose scales (see Annexure-B). Its goal is to furnish an explication of any individual while stressing descriptors easily recognized and used by ordinary people in everyday life. Its twenty folk scales measure:

1. Social expertise and interpersonal style

2. Maturity, normative orientation and values
3. Achievement orientation
4. Personal interest styles

California Psychological Inventory has previously been used in the study of transgender population (Bonfilio, 1980; Tasmeeera, 2003). The inventory is used in the present study to afford an explication of the subject's interpersonal behavior. In addition with the Neo- Five Factor Inventory, CPI will not only ensure the validation of the results but will also provide the means for the cross checking of the information provided by the subject.

i) Dominance

High scorers are confident, assertive, dominant, and task oriented while the low scorers are unassuming and not forceful.

ii) Capacity for Status

High scorers are ambitious, independent and want to be a success. On the contrary the low scorers are unsure of the self and dislike direct competition.

iii) Sociability

High scorers are sociable, friendly and like to be with people. While the low scorers are shy. They feel uneasy in the social situations and prefer to be in the background.

iv) Social Presence

High scorers are self-assured, spontaneous, good at conversation and are not easily embarrassed. On the other end, the low scorers are marked by a lack of self-assertion. They are cautious. But they are not sarcastic or sharp tongued.

v) *Self Acceptance*

High scorers have good opinion of the self. They consider themselves talented and personally attractive. Low scorers are self-doubting. They have the tendency to assume blame when the things go wrong and they think themselves inferior to others.

vi) *Independence*

High score correspond to self-sufficiency. Such people are resourceful and detached. On the contrary, the low scorers are marked by insufficient self-confidence. They seek support from other people.

vii) *Empathy*

Higher scores are depictive of the people who are comfortable with the self and are well accepted by others. They understand the feelings of the other people around. While the low scorers are ill at ease in many situations and are unsympathetic.

viii) *Responsibility*

High scores are reflective of responsibility. Such people are reasonable and they take their duties seriously while the low scores correspond to the people who are not concerned about their duties. They are careless and lazy.

ix) *Socialization*

High scorers comfortable accept ordinary rules and regulations and find it easy to conform. While low scorers resist rules and are unconventional.

x) *Self-Control*

High scorers tend to control emotions and temper and take pride in being self-disciplined. On the other hand, the low scorers have strong feelings and emotions. They make little effort to hide their emotions.

xj) Good Impression

High scores correspond to the tendency of making good impression. Such people try to do what pleases others. Low scores correspond to the insistence on being self, even if it is problematic.

xii) Communality

High scorers fit in easily and consider themselves average. Low scorers consider themselves to be different from the people. Their ideas and preferences are different from the other people.

xiii) Well Being

High scores are reflective of good physical and psychological health. They are optimistic about the future. On the contrary the low scores correspond to the concerns about health and personal problems. They are mostly worried about the future.

xiv) Tolerance

High scorers are tolerant of other's beliefs and values even if they are in contrast with their own belief system. Low scorers are not tolerant of others; they are skeptical of what the others say.

xv) Achievement via conformance

High scores depict a strong desire to do well. They like to work in settings where the tasks and the expectations are clearly defined. On the split side of the spectrum, the low scorers have difficulty in doing best work in situations with strict rules and regulations.

xvi) Achievement via Independence

High scores correspond to the strong drive to do well. Such people like to work in settings that encourage freedom and individual initiative. Low scorers have difficulty to

be at their best in situations that are vague. They are lacking in clear cut methods and standards.

xvii) Intellectual Efficiency

High scorers are efficient in the use of their intellectual abilities. They can keep on at a task where others might get bored or discouraged. Low scorers have a hard time getting started on things, and seeing them through to completion.

xviii) Psychological-Mindedness

High scores correspond to the people who are more interested in why people do what they do than in what they do. They can better judge the feelings of the other people, while the low scorers are more interested in the practical and concrete than the abstract. They are more interested in what people do than what they feel or think.

xix) Flexibility

High scores depict flexibility. Such people want change and variety. They easily get bored with the routine life and monotonous experiences. They are impatient and even erratic. Low scorers are not changeable. They like a steady pace and a well organized life. They may be stubborn and rigid.

xx) Femininity/Masculinity

High scores are sympathetic, helpful, and sensitive to criticism. They tend to interpret events from a personal point of view and consider themselves vulnerable. While the low scorers are decisive, action oriented. They are initiative but they are not easily subdued and are rather unsentimental. Some studies relied primarily on the Femininity/Masculinity subscale of California Psychological Inventory to measure gender identity (see Gentry and Doering 1977/1979, Tasmeeera, 2003).

4) Content Analysis

Content analysis is a research tool that is employed for the systematic analysis of the communication in an objective and qualitative manner for the purpose of measuring variables (Kerlinger, 1973). Through content analysis, the researchers tend to make inferences about the messages within texts. Texts can be broadly defined as books, book chapters, essays, interviews, discussion, newspaper articles etc (*An Introduction to Content Analysis*, 2008). Texts in the present study represent two different types of occurrences i.e. interview information of the subject and news paper articles on Ali Saleem as Begum Nawazish Ali.

Coding

To conduct a content analysis on any text, the text is coded. The procedure of coding refers to the breaking down of the texts, into manageable categories on a variety of levels. These levels may be words, word senses, phrases, sentences, or themes. The text is then content analyzed.

Categories of Analysis

Being the back bone of the research, the selected categories represent all the elements under investigation (Pervaiz, 1994). Content analysis method in the present study intended to investigate and analyze the significant life circumstances that contributed to the subject's drag career. Moreover, an attempt was also made at the identification of the motivational factors involved in the the maintenance of the drag career.

The other intention was to explore the national and international media portrayal of the subject through selected press releases. Therefore the categories of analysis in the present study were the press releases on the subject and the subject's interview information. Two broad objectives of the print media portrayal were the exploration of the general perception about the drag and its psychosocial relevance in addition to the exploration of the psycho-cultural dynamics of Pakistan that render the subject controversial. Since present research is the single subject study hence the time frame for

the collection of the news articles was kept flexible that ranged from the year 2006 to the year 2008. Thirteen news articles were selected from both national and international news papers (see Annexure-A). Six national news papers selected for this purpose included Dawn, The News, NBC News, She Mag, Daily times, and BBC News. Seven international news papers included Washington Blade, San Francisco Chronicle, Los Angeles Times, International Herald Tribune, The Observer, Pink News (an online transgender monthly), and The Hindu.

Units of Analysis

The second step is the determination of the recording units. As the content analysis in the present study is concerned with media, values and attitudes, hence the recording units are themes. The units of analysis for the interview information were;

1. Childhood
2. Adolescence
3. Adulthood

The units of analysis for the media portrayal of the subject were;

1. Identity Characteristics of Begum.
2. Cultural Response to the Popular Media Presentation of Begum.
3. Negative Meanings Associated with being a Drag Performer in Pakistan.
4. Motivation for doing drag performances.
5. Begum's Counterparts.

System of Enumeration

Units of enumeration are time, space, appearance, frequency, and intensity. Units of enumeration selected for the interview information was the intensity of the lifelong experiences contributing to the earlier selection and then maintenance of the drag career. While for the media portrayal it was frequency and percentage.

Procedure

The subject of the study was accessed via former president of All Pakistan Cultural Association. He introduced the subject to the researcher, for obtaining the consent for the participation in the proposed study in the second week of July, 2008. The subject was given an orientation of the study and its objectives. The subject was given some time to make his decision about the participation in the proposed study. The next day the subject gave his consent and timed the visit at his earliest convenience. He assured the researcher that he would visit Islamabad on 21st October and would contact her. However, the subject could not afford a visit on account of some indispensable circumstances and asked the researcher to come to Karachi herself for data collection. Meetings with the subject were scheduled in the third week of November, 2008 in Karachi at the subject's residence considering his convenience. Researcher reached Karachi on 18th November. The subject was informed about her arrival. He was also reminded of the meeting that had been scheduled the next day by the subject on phone before the researcher's departure from Islamabad. The subject was willing to be interviewed the next day at his residence. The next day when the researcher tried to contact the subject and made several calls, they all went unattended.

After several trials, a meeting was finally arranged on 24th November. The subject now wanted the meeting to be held at a café in Defense. When the researcher reached the desired place of the subject after almost two hours drive, he sent a message asking the researcher to come to his home instead. The researcher finally reached at the subject's residence only to find that the subject was "not in a state of mind to talk or to fill up any inventories" as he had to go somewhere urgently. He provided little information in a short interview session that was not adequate and promised to meet again. It was quite evident from what he said that he no longer wanted to participate in the study. Any more trials to contact the subject were futile so the researcher took a flight back to Islamabad. However, the subject was accessed once again and was motivated to participate in the study.

A detailed interview session was finally held at 31st December at the subject's residence in Islamabad. The focus of the interview was on conversation with the purpose i.e. the subject's life history taking. The format of the interview was semi-structured to maximize the flow of information. In the next four meetings the subject filled up the proposed psychological inventories. Finally the interpretation of the subject's scores was carried out. The personality profile of the subject was deduced from data mining the psychological inventories. Selected news articles regarding the showbiz persona of the subject were quantified to explore the subject's national and international print media portrayal through content analysis method. Interview information was also content analyzed. The results are discussed with reference to the showbiz persona of the subject.

RESULTS

RESULTS

To achieve the objectives of the present study, both the quantitative and qualitative methods were employed.

1) Observational Findings

In all interview and psychological assessment sessions, the subject sat in an upright posture with his neck held high and hands folded round his arms. He listened carefully and spoke speedily. He would lift his right brow on controversial questions, openly displaying the displeasure and the apprehension about the possible consequences of talking freely about those matters. At such occasions, he would terminate the sessions saying that he was committed elsewhere and would meet later. Observational findings suggest that in contrast to his exaggeratedly feminine appearance on television, subject's postures and mannerisms are entirely masculine in his real life. He puts on a feminine drag only on screen and on some of the social occasions where he is invited as Begum Nawazish Ali for professional reasons.

2) Interview Findings

Interview information of the subject was analyzed through content analysis method. After a thorough analysis of the interview information, the results obtained are presented below. The categories of analysis for three major themes of interview information are defined below;

i) **Childhood**

The categories of analysis within the theme are;

Female Friends

The childhood friends of the subject were all the women above fifty years of age. This was a matter of serious concern for the mother. She considered it quite abnormal that the only friends visiting her son were the women of her own age. For this reason, the subject was often rebuked.

Feminine Interests

He loved playing with dolls. He was very close to his female cousins and dressed up with them very often. He enjoyed sitting with his parents' friends. But in comparison with the "uncles", the company of the "aunties" was more enjoyable. His mother didn't approve of his lady like gossip with the older women.

Political interests

He had a very keen interest in politics and was affected by the adverse political happenings of his time like the crashing of Zia's plain in 1988. He has a clear memory of Benazir when she was the prime minister of Pakistan. His favorite programs on TV, were Benazir Bhutto's press conferences. He also had a taste for political books.

Influential female Role Models

Among his role models were the former prime ministers such as Pakistan's Benazir Bhutto, Margret Thatcher of Britain, and all other famous women of that time. He used to be a die-hard fan of Benazir Bhutto especially and the people used to call him Ali Bhutto. A lot of the women he interacted with during his early years had had a strong influence on him.

Future Aspirations

The subject wanted to be Sri Devi, Nazia Hassan and Benazir Bhutto on growing up.

Empowering view of women

Ali Saleem regarded his female role models as very beautiful and powerful and wanted to be just like them in the days to come.

Strong Desire to be a Girl

According to the subject, he, in his childhood, would just sit and pray to Allah for hours and hours “Make me a girl! Please make me a girl”.

Masquerading in Mother’s Clothes

The subject was in complete awe of her mother as a child. He used to try and copy her style. In her absence, he would wear her makeup and exquisite *dupattas*.

ii) **Adolescence**

The categories of analysis within this theme are;

Referral to Clinical Psychologist

Subject’s unusual attitude and interests led to his examination by a clinical psychologist when he was 13 or 14 years of age. The therapist confirmed the concerns of his parents that added to their worries and they started taking the unusual behavior of the subject very seriously.

Sexuality

When the subject was an adolescent he realized that though he was not homosexual but he had the tendencies. He also had the tendency of being a heterosexual. He did not want it to limit to only being a bisexual. “*So I’m a try-sexual. And that’s T-R-Y try. I try everything that is sexual*”.

Resolution of Adolescent Identity Crisis

When he was in his early teens, he found that most of the people around him were going through the identity crisis. He at that time considered himself “*very lucky having all these issues worked out so well. I had the whole thing resolved. I was in tune with my womanly side as well as my manly side*”.

Affected by Parental Divorce

Ali moved to Karachi from Islamabad in early 1990s. He regards that time as the worst period of his life as his parents were going through divorce.

Yasmin Ismail's Contribution to Ali's Career

After moving to Karachi, Ali met Yasmin Ismail, who made things possible for him. She introduced him to theater and played the part of his mentor. She groomed his natural talent. She was involved in a popular theater group called “Gripps”, and that was the place Ali started out as a female impersonator. According to Ali, “*She was the best thing that ever happened to me. She was my mother, father and the best friend*”. He gives her the hundred percent credit of the success he has achieved.

First Break through in the Entertainment Industry

His first performance was in the play called ‘Art Ya Aatta’ in May 1998. He impersonated Benazir Bhutto in that play. He recounts that his performance was highly appreciated by the audience.

Exposure to people older than him

Ali was only 19 when he started working in the theater. Through his stage performances he was exposed to the people who were older than him. He stated that, “*They were the ones who viewed my plays, providing me a chance to think better and mature faster*”.

iii) Adulthood

The categories of analysis within this theme are;

Discovery of Begum

In March, 2004, the idea of a drag show first came up in an informal conversation with the friends, Dr. Omar Adil, and Nadeem Baig. Dr. Omar is an orthopedic surgeon in Lahore, and has the experience of research in the Pakistani Film Industry. Omar saw Ali as much more than the characters he was performing. In a casual meeting, Omar suggested him to do something bigger than the Benazir's impersonations. The idea appealed to him as he didn't "*Want to stop dead with just Benazir's impersonations to my credit. In fact he said that he saw a diva in me and that I should bring that diva out*". They came up with the idea of "*this middle-aged divorced socialite who knows everybody*".

Begum's Identity

Ali wrote out a rough concept of the show, which was more like a character sketch as by then he didn't have any idea of what kind of guests would appear on the show. Then the draft was sent to Omar Adil. Dr. Omar had a neighbor by the name of Begum Nawazish Ali, who was married to a colonel, and that's how his character was given an identity as the late colonel's wife.

Motivation for Doing Drag

As a child he used to fantasize about growing up to be a woman. His friends all said that he is like a young woman. "*I'm a woman in man's body. Born biologically male, I have frequently prayed to God to make me a girl*". He is comfortable the way he is and feels that there is an Anarkali, a Mumtaz Mahal and a Noor Jehan in him.

Family Opposition to his Cross Dressing

Ali Saleem's sex and gender ambivalence arose some family problems. He always infuriated his parents by dressing up in his mother's saris or exchanging lady-like gossip with her friends. On such occasions he would try to explain the familiar "Woman-in-a-man's-body" logic to his mother "but she obviously didn't understand".

Begum Satisfying the Exhibitionism

"*Begum is an extension of me. I like being Begum. It satisfies my exhibitionist streak in me as I like to entertain and capture attention whenever I'm around anyone*".

Begum as an Expression of Self

According to Ali Saleem, "*The Begum is an expression of me as a woman. Something I have dreamt of since childhood.*

Differentiation of Ali Saleem and Begum

"*Begum is very close to Ali. She gives him strength and inspiration*".

Reasons for the popularity of the Drag Show

According to him the concept of a drag show is a new idea in Pakistan and even in India. He maintains that the show is very popular with the general public as they find Begum very amusing. "*Anything that is fun and not dangerous is a welcome addition in their lives*".

Reasons for Infamy of the Show

He thinks that the people hate the idea of a man dressing up like a woman. He holds the typical mindset of the Pakistani society responsible for the infamy of the show. He considers the Pakistani society to be "*sick and repressed. We find it very easy to criticize. We are jealous of the people who are slightly better than others*".

Answer to the Critiques of the Show

While talking about the critiques of his drag show, he responded thus, *“if they hate the idea of a man dressed up as a woman then they need to grow up. I have taken a very bold step. The concept is original and something to be proud of. It has a viewership, so I am very happy. Nothing like this has been ever done before, not even in India”*.

Issues of being Unconventional

According to him he is confident because of his honesty. He is unconventional, unusual and open to new experiences, and can face anybody in the world. He said that, *“I don't need to hide from anybody. I impersonate and imitate women on stage, wear saris and dance and am not scared of anybody”*. He said that he is very confident and never faced any problems.

Alternative Life Style in Pakistan

He feels that in Pakistan an alternative life style is not easy to have. Though on the contrary he finds Pakistani culture to be very accepting of sexual diversity and admits that this acceptance is not that explicit. According to him, *“We have all the basic problems, broken roads, no electricity in the major cities for hours, political unrest, and extremism. We are all victims, all oppressed, all trying to find basic human rights, basic human dignity before we can branch out into wanting special privileges as a gay person”*.

Comparison with Hijras

He said that he cannot be compared with hijras as there is no point in his comparison or similarity with them. He considers the hijras as deprived men having no sexual or gender identity.

Importance of Gender in his Showbiz Career

He considers the gender as very important to his *“journey to stardom”* and maintains that the issues would have been altogether very different if he had been his

parents' daughter as they would never allow the unconventional life style as he is living now. *"Because I'm a son, my parents are cool with it and at the end of the day they know that whatever I do, I will get away with it because of my gender. I couldn't get away with being so combative and crass if I were a woman. But by dressing up like one, by living openly and talking about politics like no one has in this country"*.

Strongest Influence in Ali's Life

He credits his mother as being the strongest influence in his life.

Ambivalence towards Mother

"Begum Ali has a lot to thank her mother for learning impeccable lady-like tricks, while Ali, the boy who wanted to be a girl, could not help but hate the same woman for not accepting him as he truly is. It could not have been otherwise".

Services the Show did to Pakistan and Pakistanis

He considers himself as being the face of Modern Pakistan, *"that usually captures global attention through adverse happenings"*. He wanted to show to the people of Pakistan that men and women are equally capable of doing all the same things, except for their reproductive roles. He considers himself fortunate enough to *"rebuff preconceived apprehensions in the foreign media about the conservative society of Pakistan"*.

Reasons for Taking a Break from the Drag Show

The show was aired for two years and during that time the people wanted him to be *"dolled up like Begum all the time"*. According to him Begum has become his identity rather than Ali Saleem. He started having *"strange"* thoughts that centered on his self and his existence. *"Just who I am. I couldn't see myself grow old and become Begum Nawazish.. Begum is a façade you know. We just build characters"*.

Life Satisfaction

According to him he does not have any hidden secrets and he has confessed many things very openly. *“I can openly live the kind of life I wanted to. I don't hide it from my parents, my siblings or from my friends”*.

Content Analysis of interview Information

A committee comprising of four members was approached. The members in committee included the researcher; her supervisor, and two Ph. D Scholars. They were briefed about the objectives of the study and were requested to enumerate the strength of each theme (i.e. the categories of analysis) on a seven point Likert type scale. Rating involved measuring the degree of intensity or strength of the pre-defined category. The categories were selected for the analysis on the basis of mutual consensus of the members of the committee. Only those categories were included on which more than two members consented. On the rating scale the highest intensity included 7 and the lowest intensity included 1.

Corresponding numbers of the three themes and the selected units of analysis are presented in the table below.

Table 1

Childhood Experiences Contributing to the Selection of Drag Career.

Sr. No	Categories of Analysis	Intensity
1	Feminine interests	7
2	Political Interests	4
3	Female Role models	7
4	Future Aspirations	7
5	Empowering view of Women	7
6	Strong Desire to be a Girl	7

Table 1 depicts the intensity of different childhood experiences that contributed to the selection of drag career on growing up. The intensity of the themes including female

friends, feminine interests, female role models, future aspirations, empowering view of the women, strong desire to be a woman are indicated as equally intense by the committee on the seven point Likert type scale and can be seen as major determinants of drag career.

Table 2

Factors Contributing to the Selection of Drag Career in the Adolescence.

Sr. No	Categories of Analysis	Intensity
1	Sexual Role Identity	4
2	Parental Divorce	5
3	Bhutto's Successful Impersonations	4
4	Strongest influence of mother	6

Table 2 shows the intensity of the experiences in adolescence with the reference to the subject's showbiz persona. The sexual role identity and the subject's first break through in the entertainment industry by impersonating former president of Pakistan Benazir Bhutto is enumerated at the moderate intensity of 4. While the parental divorce and the strongest influence of his mother is rated at 5 and 6 respectively. That is reflective of the importance of these two events in contributing to the drag career of the subject.

Table 3

Motivational Factors Perpetuating Drag Career in the Adulthood.

Sr. No	Categories of Analysis	Intensity
1	Begum Nawazish Satisfying the Exhibitionist Streak	7
2	Begum as an Expression of Self	7
3	Popularity of the Drag Show	6
4	His effort to harmonize the masculine and the	6

	feminine aspects of self.	
5	Services the show did to Pakistan and Pakistanis	3
6	Life satisfaction	5
7	Unconventionality	7

Table 3 depicts those significant motivational factors that resulted in the maintenance of the drag career. The themes are indicated as intense and mild with this reference.

3) Personality Profile

The personality profile of the subject was constructed by data mining different psychological inventories through quantitative analysis.

NEO-Five Factor Inventory

Subject's scores on the five domains of the scale are presented below;

Table 4

Percentile Scores of the Subject on the OCEAN domains of Neo-Five Factor Inventory

Sr. No	Domains	Total Items	Raw Scores	Percentiles
1	Openness to Experience	12	34	91
2	Conscientiousness	12	44	97
3	Extraversion	12	44	99
4	Agreeableness	12	38	90
5	Neuroticism	12	28	92

Table 4 shows that the subject's scores on all five domains have been high throughout.

Profiling Subject's Neo Scores

i) Neuroticism

Subject's high scores on the neuroticism domain show that the subject is sensitive, emotional, and prone to experience feelings that are upsetting.

ii) Extraversion

His high score on extraversion domain show the subject to be extraverted, energetic, outgoing, active, optimistic, assertive, and high-spirited. He prefers to be around people most of the time.

iii) Openness

His high scores on openness domain suggest that being a drag artist he is more open to new experiences and hence more receptive to the diverse ideas. His interests are broad and are very imaginative. He does not consider day dreaming a waste of time. He takes interest in nature and arts. He does not consider it apposite to consult religious authorities for his decisions on moral values and enjoys resorting to abstract reasoning. His high openness influences his motivation to participate in the diverse activities inclusive of drag cultural ones.

iv) Agreeableness

His scores on agreeableness domain depict him as compassionate, good natured, and eager to cooperate and avoid conflict. He tries to be thoughtful and considerate.

v) Conscientiousness

His scores on conscientiousness domain prove him to be conscientious, and moderately organized. He takes a lot of time before settling down to work. He can be

counted on to follow through the commitments but he is not always reliable and dependable. He has high standards and always tries to achieve them.

California Psychological Inventory

Table 5

Scores of the Subject on the Different Sub-scales of California Psychological Inventory

Sr. No	Sub Scales	No. of Items	Scores
1	Dominance	36	29
2	Capacity for Status	28	15
3	Sociability	32	27
4	Social presence	38	28
5	Self-acceptance	28	15
6	Independence	30	22
7	Empathy	38	20
8	Responsibility	36	17
9	Socialization	46	22
10	Self-control	38	19
11	Good Impression	40	22
12	Communality	38	18
13	Well Being	38	30
14	Tolerance	32	16
15	Achievement via conformance	38	24

16	Achievement via independence	36	18
17	Intellectual Efficiency	42	27
18	Psychological-mindedness	28	11
19	Flexibility	28	16
20	Femininity/Masculinity	32	22

Profiling Subject's CPI Scores

i) Dominance

He scored higher on this subscale that shows that the subject is dominant, assertive, and task oriented. He takes social initiative and possesses good leadership qualities.

ii) Capacity for Status

High scores of the subject on this scale depict that the subject is ambitious and independent. He wants to be a success. These qualities and the personality attributes are symbols of success that lead to the attainment of status.

iii) Sociability

Subject's high scores on this scale are reflective of his outgoing, sociable and friendly disposition. He likes to be around people. He loves parties and socials as he is of participative temperament.

iv) Social Presence

The subject scored high on this domain as well that shows that he is self-assured and spontaneous. He is good at conversation. He is confident in personal and social interaction and is not easily embarrassed

v) Self Acceptance

Subject's high scores on the scale depict his good opinion of the self that corresponds to good self worth. He is capable of independent thinking and action and considers himself very talented and attractive.

vi) Independence

Subject's high scores on the scale show that the subject is self-sufficient and resourceful. He is detached and is not necessarily of affiliative disposition.

vii) Empathy

His low scores on this scale reveal that the subject is comfortable with self. He is well accepted by others. He is un-empathetic and thus lacks the ability to think intuitively about the people. This incapacity of the subject leads to his failure of understanding the attitudes and the feelings of the other people.

viii) Responsibility

The subject scored slightly lower on this scale. Though he is responsible but he is not overly concerned about the duties and obligations. He may be careless or lazy.

ix) Socialization

Subject's low scores on the scale tell that he resists rules and regulations. He finds it hard to conform and is unconventional. He is lacking in social integrity and rectitude.

x) Self-Control

Subject's low scores on this scale are reflective of his strong feelings and emotions that he tries to control. He speaks out when angry or annoyed.

xi) Good Impression

High scores show that the subject wants to make a good impression and tries to do what pleases others.

xii) Communality

The subject scores are low that represent that he considers himself different from the other people. His ideas and preferences are different.

xiii) Well Being

Subject's high scores are reflective of his good physical and emotional health. He is optimistic about the future.

xiv) Tolerance

He is tolerant of other's beliefs and values even if they are in contrast with his own belief system.

xv) Achievement via conformance

He has a strong drive to do well. And likes to work in settings where tasks and expectations are clearly defined.

xvi) Achievement via Independence

He strives for excellence and likes to work in those settings that encourage freedom and individual initiative.

xvii) Intellectual Efficiency

He is efficient in the use of intellectual abilities. Though he takes a lot of time in settling down to work but once he gets started, he can keep on at a task where others might get bored or discouraged.

xviii) Psychological-Mindedness

He scored lower at this scale that shows that he is more interested in the practical and the concrete rather than the abstract. He is more interested in what people do rather than what they feel or think.

xix) Flexibility

He is flexible. He likes change and variety. He is easily bored by the monotonous routine and experiences. He may be impatient and even erratic.

xx) Femininity/Masculinity

He is sympathetic, helpful, and sensitive to criticism. He has the tendency to interpret the events from a personal point of view. He often feels vulnerable.

4) National and International Print Media Portrayal of Ali Saleem as Begum Nawazish Ali

National and International print media portrayal of Ali Saleem as Begum Nawazish Ali was also explored through content analysis. Selected national and international news articles on Ali Saleem as Begum Nawazish Ali were thoroughly analyzed. The results are presented. The categories of analysis for each major theme of news articles are defined below;

i) Identity Characteristics of Begum

The categories of analysis within the theme are;

Popular Guests

Begum interviews the people of Pakistan and India in her boudoir that makes the show compulsively watchable. Her guests include the super models of the country, politicians, religious leader, musicians, actors, singers, cricketers, activists like Mukhtara Mai, and especially the political leaders of Pakistan People's Party. Seeing the

popularity of the show, many sitting senators sent requests to be on show. Begum states that the secret of the show's success is that she never mocks her guests. Most of her guests like to be invited on the show that has a great viewership.

Unusual Pairing of Guests

The guests are brought on the show in the unlikeliest of the pairings. For instance, Tooba Siddiqui (a model), with Naimat-ullah-Khan (a member of a religious party) and Amin Fahim (Political leader) with a Pakistani film actress. Begum terms such chemistry as the “*fireworks*”.

Flirtatious with Males

“*Begum Nawazish Ali flirts with male guests, using suggestive banter and sexual innuendo*”. She frequently calls them “darling”. In one of the episodes of her shows, begum kissed a son of Salman Taseer , a government official, and proposed the second son to marry her. Her guests have proved to be a good support of begum's sexual innuendo e.g. Salman Taseer proposed to kiss the “*beautiful hands*” of Begum. Begum poses questions to probe into the private lives of her guests that often embarrass them. Being a woman, her flirtatious attitude with the male guests is against the Muslim rule book.

Challenging with Females

“*She is something of a tease with female guests, challenging them about who looks better*”. Begum swaps fashion tips with her guests. In an episode she scoffed at the lipstick worn by an actress.

Flamboyant

The show has a massive following for the host's flirtatious irreverence with a steady stream of famous guests. She is inclined to look at the bright aspects of the things. She is colorful and frolicsome. This is her attitude that defines the show.

Conversation with Sexual Overtone

She is famous for her rapid, chatty style, her risqué monologues laced with sexual insinuation and confrontational interviews. A great majority of people tune into see what Begum would say next. Most of her questions are pointed and piercing. Politics, democracy, and the gossip are enmeshed in her conversation that swerves from sympathetic to immoral and indecent.

Glamorous

Begum's selection of backless *cholis* and sequined saris makes her a style icon. Women tune into see Begum donning designer's saris that they have widely begun to copy. They call the television station to inquire about the tailoring of her saris and where to buy them. The overall presentation of Begum in her show is found to be glamorous by the masses.

Ability to Take On Tough Political Subjects

Ali Saleem, in the drag of Begum, often got away with questions to politicians that news journalist usually wary off. The show is criticized for trivializing politics in a country that receives attention for its political unrest. To this Ali responded that the political leaders of Pakistan have been destroyed under a well thought campaign. He wanted them to be popular again.

Feminine Illusionist

In the Begum's drag, Ali Saleem does what a real woman could not possibly do. No Pakistani woman on TV could manage the double entendres she gets away with. Some people don't know that Begum is in a drag.

ii) Cultural Response to the Begum's Presentation in the Popular Media

The late night show with Begum Nawazish Ali polarized opinions everywhere. According to Ali Saleem, "*the people either love the Begum or hate her. Being on Begum's side meant you stood for democracy, open-mindedness, free speech, the PPP.*"

Being against her meant you were conservative, Islamist, and pro-dictatorship". The categories of analysis within this theme are;

News Journalists (Favoring)

TV critics have generally been supportive. Ali Saleem is one of the most high-profile and iconic television personalities in Pakistan, receiving constant offers from the rival channels. It is hard to judge how popular the show is because there are no viewership figures available but by many measure it is a success. Ali Saleem is thought to be colorful and witty. Begum is regarded as a modern voice in the Muslim world and her appearance on TV does not signal any aberration.

News Journalists (Critical)

According to Pakistani press releases on Begum, the drag show seems funny in the beginning, compelling the viewer to flip channels.

Political Leaders (Favoring)

The show was so popular that many politicians were keen to break the societal norms themselves and be interviewed by a drag host. Even the political leaders, who are known for their bad temperament, tried to appear stylish and nonchalant. Especially the Pakistan People's Party leaders are said to "*fall like nine pins for Begum*", causing Benazir Bhutto to frown upon her party leader's affairs. Pakistan People's Party's luminaries, who have been attracted to the show include, Senator Rukhsana Zuberi, Amin Fahim, Jehangir Badar, Aitezaz Ahsan, Mustafa Khar, Nabil Gabol, Farhatullah Babar, Sussi Pulejo, and Nisar Khuro.

Political Leaders (Critical)

Some politicians like Naimat-ullah Khan say that the host shouldn't be doing such shows. Imran Khan and Ghinwa Bhutto refused to appear on the show. Bhutto put on a ban on the appearance of the party leaders in Show. The show was banned two years after its launch. The total number of episodes that went on air is 84. The show was censored because of the dissent of the President Pervez Musharraf. The show took shape

as a result of the media deregulation in the year 2004 by Musharraf; however, his tolerance for the show ran out when Aitezaz Ahsan, the defense lawyer of the suspended Chief Justice Mr. Iftikhar Chaudhry, made an appearance on the show. After that episode, the rules of the Pakistan Electronic Media Regulatory Authority (PEMRA) were made stringent and the show was banned in Pakistan.

Religious Leaders

Begum Nawazish Ali's influence convinced Naimat-ullah-Khan, an Islamic political member of Jammat-e-Islami, to appear on the show. Afterwards the guest proclaimed that he had no idea, *"what he had got himself into"*. However Ali Saleem could not convince Qazi Hussain Ahmad to come on the show. He praised Begum and said that he would rather just watch the show on television. Pakistan's religious leaders never attacked the show.

General Public (Favoring)

While talking about the popularity of Begum with general public, Ali Saleem states that, *"I think Begum Nawazish Ali inspires women in particular because she is strong, glamorous, opinionated woman, who is unafraid of saying what she thinks and of flirting with men if she feels like it. Men, on the other hand, find her intriguing because she transcends all kinds of restrictions and plays with their imagination"*. The show is said to be popular with the people who are interested to know about the private lives of the public figures and their views on the taboos in society and with the young audience eager for the satire of the politicians and unafraid of sexual ambivalence. Nadeem Baig, a TV producer stated that the show should be taken seriously since Begum is very graceful though cheeky and asks intelligent questions

General Public (Critical)

There are clearly people who find the show revolting. Some signed an online petition to pressurize the channel to stop the drag show. A human right activist, Ali Dayan Hassan remarked that, *"The fact that it exists is worthy of celebration but what it does is not that hot"*.

Foreign Entertainment Industry Promoting Begum

Indian version of Begum Nawazish Ali's weekly talk show "*Begum*" is being on aired on an Indian TV channel, 9X. Begum is in what an Indian news paper calls "media darling mode" there. She is popular for her innuendo laden banter and occasional dramatic statements.

iii) Negative Meanings Associated With Being A Drag in Pakistan

The categories of analysis within this theme are;

Open Discussion about Sex

As a woman, Ali Saleem brought up the topic of sex on his talk show. The show is considered to be subversive as it deals with the topics like sex, homosexuality, and recreational stimulants.

Sexual Ambiguity

He publically declares himself a bisexual in a country where a gay couple could be imprisoned. During a press conference in India, he publically confessed that he tries everything that is sexual and that he has been sexually active since he was thirteen. Some find it a mystery that why a man who openly acknowledges he is a bisexual is a sensation in a conservative Muslim society. Islam rejects bisexuality and homosexuality and acknowledges strict gender binary. He is among those few people or rather the only person to freely admit his sexuality despite the fact that talk of such matters is off limits in Pakistan. He states that, "*I am happy to openly accept my bisexuality because it does justice to the man in me and the woman in me*".

Unconventional

Through his drag performance, Ali devised a cover for breaking nearly all taboos and transgressing the societal norms of a largely conservative landscape of Pakistani Television. He is the south Asia's first cross-dressing host.

Indifferent

He is unabashed despite the fact that his show has crossed the limits of raunchiness.

Gender Bending

The host often uses gender bending statements according to which the host is in touch with his manly and as well as womanly side and is thus successful.

iv) Motivation For Drag Performances

Content of the articles describes the following motivating factors that are contributing to the maintenance of the subject's drag performer identity.

Bhutto's Popular Impersonations

Ali Saleem started out his career by impersonating Benazir Bhutto. His impersonation of Bhutto proved to be successful and very much liked in masses. On an informal gathering, Benazir Bhutto also appreciated his talent of impersonating her well.

Popularity of the Drag Show and its Host

The concept of the show was a unique idea in the local media. After its launch, the host became popular and the viewer ship of his show increased. The host became the most high profile T.V host.

Personal Interests of the Host

Following themes represent the personal interests of the show;

Contribution to democracy. Ali Saleem believes in democracy and states that this is the only solution for the problems of the country. He considers the show his contribution to this cause.

Real Face of Pakistan. He wants to show what kind of country Pakistan really is, in contrast to the “Terrorism Central” nation that it is often portrayed as. According to him Pakistani society has a rich culture and rich tradition and that the people just want to have fun. He wants to lift up all the negativity that the Pakistani society has and wants its people to lighten up.

Voice of Youth. The host wants to be the voice of youth.

Breaking Down Barriers. The purpose of the show is to break the barriers and the preconceived notions of gender, identity, celebrity and politics and to help bring people closer.

Discrediting Extremism. According to Begum, her presence on the show discredits the misconception that Pakistan is a country of “*bearded extremists*”.

Providing a Respite from the Reality. Amid the current assassinations and the bombings, the host considers it “*his duty to provide the people a respite from the reality.*”

Building Bridges. Through her show, the host wants to build the bridges by bringing the people closer and by showing that all Pakistanis can connect.

Improving ties with India. Begum maintains that the show is improving ties with India.

v) **Begum’s Counterparts**

The categories of analysis within this theme are;

Dame Edna and Rupaul

Begum’s prime time talk show is compared with Australian Dame Edna Everage’s “*Dame Edna Experience*”, performed by the comedian Barry Humphires in 80s and the “*Rupaul Show*”. The shows of these drag queens were however short lived. Ali Saleem maintains that his character is less crude and more sophisticated than his Australian counterpart.

Hijras

He is called a hijra by the national press.

Table 7

Categories of Analysis Along With Their Corresponding Coding Units.

Categories of Analysis Along With their Subsequent Frequencies	Units of Analysis									
	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10
Theme 1	12	4	12	5	4	8	10	6	7	8
Frequency	92.3	30.7	92.3	38.5	30.7	61.5	76.9	46.2	53.8	61.5
Theme 2	13	4	7	6	13	4	6	3		
Frequency	100	30.7	53.8	46.2	100	30.7	46.2	23.1		
Theme 3	4	8	13	6	12					
Frequency	30.7	61.5	100	46.2	92.3					
Theme 4	6	9	13	2						
Frequency	46.2	69.2	100	15.4						
Theme 5	5	1								
Frequency	38.5	7.7								

Note:

Unit1: Identity Characteristics of Begum

Themes: (1)- Popular Guests, (2)- Unusual Pairing of Guests, (3)- Flirtatious with Males, (4)- Challenging with Females, (5)-Flamboyant, (6)-Conversation with Sexual Overtone, (7)- Glamorous, (8)- Her Ability to take on Tough Political Subjects, (9)- Feminine Illusionist.

Unit 2: Cultural Response to the Popular Media Presentation of Begum

Themes: (1)-News Journalists (Favoring), (2)-News Journalists (Critical), (3)-Political Leaders (Favoring), (4)-Political Leaders (Critical), (5)- Religious Leaders,(6)- General Public (Favoring), (7)-General Public (Critical).(8)-Showbiz domain (favoring).

Unit 3: Negative Meanings Associated with Being a Drag Performer In Pakistan.

Themes: (1)-Open Discussion about Sex, (2)-Sexual Ambiguity, (3)- Unconventional, (4)- Indifferent, (5)- Gender Binary Confusion

Unit 4: Motivation for Drag Performane

Themes: (1)-Bhutto’s Popular Impersonations, (2)-Popularity of the Drag Show and its Host, (3)-Personal Interests of the Show, (4)-Monetary Gains

Unit 5: Begum’s Counter Parts

Themes: (1)- Dame Edna Everage and Rupau, (2)- Hijras

Following themes extracted from the selected national and international news papers throw some light on the associated features of the drag artist.

Table 8

Social identity components of a drag performer as revealed by the print media portrayal of the subject along with the sampling quotes

Sr. No	Associated Features Of The Drag Queens	Sampling Quotes
1.	Ambiguous Sexual Identity	<i>“I am happy to openly accept my bisexuality because it does justice to the man in me and the woman in me”.</i> <i>“You never know, I could be the first gay president of Pakistan,”</i>

-
2. Gender Bending *“Ali Saleem, the 28-year-old man who dons lipstick, mascara and a wig to Begum Nawazish Ali, has managed to break many taboos in conservative Pakistan through the character”.*
- “My life fluctuates between two extremes. I always say this: I am a man and I am a woman. It is two gender extremes, and I am constantly trying to balance it.”*
3. Exaggeratedly Feminine *“Some people don’t even know that he is in fact a man in guise of a woman”.*
-
4. Flirtatious with males *“Begum Nawazish Ali flirts with male guests, using suggestive banter and sexual innuendo”.*
5. Challenging with Females *“She is something of a tease with female guests, challenging them about who looks better”.*
6. Flamboyant *“Enscorced in the set's chintz and candlelight, the Begum, who hasn't lost the spark for sex, swaps fashion tips with female guests, flirts shamelessly*
-

with the men (even with a mullah on one night), and gets in frequent shots at politicians, including President Bush, for whom she carries a bit of a torch”.

7. Dominant and Assertive

“The Begum poses questions to guests that Ali says a real woman could never ask. He sees the role as making him a sort of Superman”.

“Begum Nawazish Ali pokes fun at Musharraf, President Bush and Pakistan's religious right”.

8. Conversation with Sexual
overtone

“She is famed for her risqué monologues and combative interviews with famous Pakistani politicians and celebrities”.

9. Monetary Gains and
popularity

“So popular is the show that advertising rates during its weekend prime time slot are triple that of other shows in similar slots. Saleem is now one of the highest paid television hosts in the country and is constantly receiving offers from rival channels to bring the show to them”.

10.	Switching masculinity	between	<p><i>"It's the end of a long, hectic day of tackling back-to-back interviews and live TV appearances, all the while in costume. Whistling the tune "Dude looks like a lady", Saleem walks back to his hotel room for a brief rest before catching a flight back to Mumbai, and further on, to Karachi. Collapsing on to a seat with a sigh of relief, he says, "God, I can't wait to get out of this sari and be normal again!"</i></p> <p><i>"By day, Ali Salim's chin is covered with stubble. He wears scruffy jeans and feeds his taste for cigarettes. But at night he puts on a sequined sari and high heels and transforms himself into Nawazish Ali -- catty chat-show queen and South Asia's first cross-dressing television host".</i></p>
11.	Acknowledged Genitalia		<p><i>"He is clear he has no interest in having a sex change now".</i></p>
12.	Unconventional		<p><i>"Has broken nearly all the taboos in the largely conservative landscape of Pakistani television".</i></p>

Table 8 describes the social identity components of the drag performer. The subject transcends the sexual and the gender norms and hence is unconventional (McNeal,

1999), on screen he is exaggeratedly feminine, dominant, assertive, and performs in drag for pecuniary purposes (Basenberg, 2008). His ability to perform femininity well reflects in his expertise to constantly switch between masculinity and femininity (Rupp & Taylor, 2004). He cross dresses without any wish to harmonize the disparate aspects of the self through surgical transformation (Shacht, 2000).

DISCUSSION

DISCUSSION

The present study's main intent was to illuminate the drag performance phenomena and to stimulate important theoretical insights with this reference. For this purpose the subject of the study was approached. In order to determine the psychosocial dynamics of the subject's drag identity formation, an attempt was made at the investigation of the significant agents involved in the social construction of non-congruent gender and sexual identity in conjunction with the identification of the causal and the motivational factors operating behind the subject's drag queen appearance. For this purpose interview information pertaining to different life stages of the subject was analyzed and the results were generated after indicating their intensity in his career formation.

Bullough and Bullough (1993) theorize that there probably are critical periods during which socio-psychological factors have greater influence than the others. Similarly results revealed many salient factors at different phases that figure in the development of his social identity as a drag queen. Subject's female childhood friends, feminine interests, childhood aspirations, strong desire to be a girl, and his empowering views of the women can all be seen as strong determinants of his drag career in the childhood. His sexual role identity, parental divorce, and the strongest influence of his mother contributed significantly to his motivation for drag career in adolescence. He sustained the drag career as it provided him with the satisfaction of exhibitionism. He considers his drag an expression of self. The popularity estimates of the Pakistani drag show also resulted in perpetuating the career. He is unconventional by disposition and is trying to balance the extreme of man and a woman in him through his drag performance.

Several theories on gender and sex role development offer a plausible setting for the understanding of the subject's selection of drag career. In addition to it, they also afford an explication of the gender identity crisis of the subject in his adolescence. According to the social learning theory, the subject acquired his gender identity based on the influence of his role models that included the powerful former presidents Benazir Bhutto, Margret Thatcher, beautiful female performing artists like Nazia Hassan, and Sri

Devi, independent and influential army wives including his mother. He closely observed his female role models who were then excelling in their own individual capacity and being rewarded. Hence his views of his gender identity were vicariously reinforced. He paid more attention to their behavior and started imitating them. All of his childhood friends were women above fifty years of age that were his mother's friends. He developed his gender knowledge and gender standards for own behavior through vicarious learning. Since he was in complete awe of his mother, he found the company of his mother's friends more enjoyable in comparison to his father's friends. He would sit with them and exchange lady like gossip.

"I have always enjoyed the company of my mother's friends more than my father's friends and have always liked aunties more than uncles".

His behavior strengthened as he found a chance to make friends with the influential and independent women and it resulted in increased motivation to indulge in lady like gestures and body postures. One possible implication of this close observation of the female figures was the imitation of those behaviors in the absence of his mother like wearing her *dupattas* and makeup. By imitating those feminine behaviors he found himself as beautiful and as powerful as his chosen role models were. Second implication is his selection of drag career on growing up since he was a keen observer of the feminine figures around him.

With reference to cognitive developmental theory, the subject used his cognitive processes in the selection of the feminine behaviors that he found more appropriate for himself. This biological readiness influenced his positive responses to the feminine gender cues in his environment (Kohlberg, 1976). He would often pray to God to make him a girl. So it can be assumed that the subject had by then made a categorization of himself as a male or in other words achieved his gender constancy. However, he found his gender in contrast to his female role models that was hence less reinforcing. To overcome the anxiety that discrepancy between the actual and the imaginary state of affairs caused, the subject would seek refuge in being a member of his preferred sex and

by indulging in the characteristic behaviors of his chosen group that he somehow found more rewarding.

According to gender schema theorists, subject's unconventional association with the female figures comprised the content of gender schemas that he learned through interaction with the social environment (McCammon, Knox, & Schacht, 2004). Despite the realization that he was a male, he organized many of his thoughts, perceptions and evaluations according to his preferred gender stereotypes and symbols (Bem, 1983).

Gordon and Mckenderic (1992) contend that the homosexuals as marginal persons always experience a crisis of identity. So is the case with the subject of the present study. In the interview the subject stated,

"In my early teens I realized that most people around me were going through identity issues, but at that time I used to think that I was so lucky, I have it all worked out so well".

Online available recounts of the drag performers also show that almost all the drag performers undergo a gender identity crisis.

A female illinois Daniels (2008) recounts;

"I had serious gender-identity issues growing up. This is a common narrative heard by many in the transgender and female impersonation communities. Like so many of my sisters, I was teased for looking like a girl from a very early age. These verbal taunts turned to physical violence in high school and I dropped out just as I turned fifteen. Unfortunately, neither my parents nor "the system" were capable of adequately dealing with my plight. Drag provided me with both the emotional and financial sustenance to survive".

Similarly another one states,

“My early years were informed by the constant conflict of my dual nature – my relationship to the “outer world” – sports, school, peer pressure and my “inner world” – imagination, creativity, nuance” (Kelly, 1991)

The role of the parents of the subject cannot be overlooked in his gender and sex role socialization. The mechanism of identification is central in this regard (Weitz, 1977). The subject identified with his mother and wanted to be like her. His identification with his mother reflects in his career choice;

“Begum Ali has a lot to thank her mother for learning impeccable lady-like tricks, while Ali Saleem, the boy who wanted to be a girl, could not help but hate the same woman for not accepting him as he truly is”.

He did not only identify with his mother and the other influential women of his time but also with the women of the past times who were famous for their beauty and the power they exerted. As he said that,

“There is an Anarkali, a Mumtaz Mahal and a Noor Jehan in me”.

Cameron and Kulick (2003 as cited in Batalha, 2006) suggest that despite considering identity as an innate entity, its more appropriate to assume that it is constituted by a series of identifications. In the present case, multiple identifications are at play in determining the subject’s identity. Subject’s close observation and the imitation of the feminine figures around him in his childhood gave rise to the family opposition and his attitude was attributed to the gender identity crises. According to the trait theory (Batalha, 2006), the unconscious identifications constitute the present absence that is relegated to a subordinate position. As a child he could not acknowledge these unconscious identifications that governed his actions just as much as his conscious

attitudes, beliefs and thoughts. Later on in his early teens he realized that many people were suffering the same thing.

"I was in tune with my womanly side as well as my manly side. Today, I have no hidden secrets; I can openly live the life the way I want to. I don't hide it from my parents, my siblings or from my friends".

As Ekins and King (1997) suggest that the actions and emotions involved in gender blending are in the beginning confusing and often distressing. Adopting an identity which makes sense of things and thus 'finding oneself' as it in fact is can therefore be very liberating. Fallowell and Ashley (1982 as cited in Ekins & King, 1997) acknowledge that "You cannot imagine the comfort in knowing that one is something, and not merely monstrous" (p.76). Hence the subject's resolution of his gender identity issues significantly contributed to his drag queen identity.

According to the psychoanalytic model of homosexuality, the subject's invert is both feminine and masculine. Being a bisexual he displays a certain amount of both types of inversion; a man seeking women, and a woman seeking men (Freud, 1953). Ali Saleem's expression of self as Begum can be best understood by Jung's anima and the animus. Just like others, he is also carrying an eternal image of woman in him i.e. his anima. Anima and the animus are archetypes and embedded in human collective unconscious. According to Corbett (1996), gay people internalize the images of both masculinity and femininity. This combination is incompatible in the social field, generating a developmental double bound. According to the sexual inversion perspective the gay males cannot experience themselves as unproblematic masculine because in a heterosexually modeled environment, they experience the same sex tendencies and fantasies. This gendered double bound generated the motivational substrate for drag in gay male subculture (Klein, 1999).

Bieber (1962) studied 106 male homosexuals who were being treated by him or other psychiatrists and found that cross-gender behavior as children was the most common element in their background. Eyler and Wright (1997) established that many

genetic females who experience gender dissonance in childhood and adolescence subsequently self-identify as gender-blended adults. The subject's interests, behaviors, and the preferences were sex-atypical in his childhood;

"I loved playing with dolls and dressing up with my female cousins to whom I have always been very close".

According to the theory of Erotic becomes Exotic, the subject became erotically attracted to the males in adolescence from whom he felt different in his childhood. His sexual orientation as a homosexual can also be seen as a developmental problem that stemmed out of his gender identity confusion and the family dysfunction (Nicolasi, 2002). Green (1987) studied fifty feminine boys for fifteen years. The boys were decidedly feminine as toddlers, so much so that their parents sought professional help. The children consistently cross dressed very early (94% by age six), played with dolls, preferred girl playmates, and indicated they wished they have been born girls. Approximately 75% of the feminine boys became homosexual as adults compared with only one homosexual man in the fifty member control group.

Factors involved in his homosexuality may include environmental factors like his mother whom he found warm and attractive. She proved to be more appealing to him in the absence of his father. Factors like absent or passive father, and the marital disruption contributed to his cross-gender behavior through a complex and quasi-Freudian process. Bell, Weinberg, and Hammersmith (1981) found that homosexual men and women were more likely to report poor relationships with their father than heterosexual members of the study group. The subject's own temperamental factors are also of importance that in light of his childhood interests can be labeled as particularly sensitive, relatively fragile, and passive. These explanations not only recognize a biological factor, but they also recognize the importance of psychological, sociological, and cultural variables.

According to Dale, Paul, and Meece (2008), Interest refers to the liking and the willful engagement into certain activity and bears some similarity with motivation. He further concedes that personal interest is in fact a relatively stable personal disposition

towards something specific. The personal interest of the subject to be a girl in his childhood influenced on his motivation to be a drag artist in the adolescence. He was interested in the feminine figures around him and displayed the motivated behavior of being just like them. As far as the drag career of the subject is concerned, the subject appears to be high on both the intrinsic and the extrinsic continuums of motivation. Hence his drag performance is intrinsically motivating as it is satisfying his longing for asexuality and exhibitionism (Ashburn, 1979).

“Begum Nawazish Ali is an extension of me, something I have dreamt of since childhood. The Begum is an expression of me as a woman. I love being Begum! It satisfies my exhibitionist streak in me”.

He is satisfied with his life;

“I get my confidence from my honesty. I can face anybody in the world and don't have to hide from anybody. I impersonate and imitate women, wear saris and dance, and am not scared of anybody because I am very confident and have never faced any problems”.

Besides this, the popularity of his drag shows earning him fame in addition with the monetary gains are some of the important extrinsic motivational factors resulting in the maintenance of the drag career. In sum, the childhood interest of the subject to be feminine led to the motivated behavior of doing drag in adolescence and resulted in persistence despite criticism and family opposition; and the constant effort to harmonize the feminine and masculine aspects of the self that led him to be a successful drag artist in the adulthood.

According to West and Zimmerman (1987), gender is simply not an aspect of the self but rather something that a person does recurrently in his interactions with others. Contents of the subject's life history signify that he is a transgender as he is involved in the transgressions of the gender and the sex norms of the country he is living in. By definition he falls into the drag queen category of the transgender community. Thus he asserts through his drag performance that although he is "really" the other gender but in

his real life, he does not need to go for any surgical transformations to change his genitals. Hence he is transgendered in the “across” sense of “trans” (Kessler & McKenna, 1978) that implies that gender has ceased to exist for him. He is obtaining psychosocial relief through his drag appearance.

Ekins and King (1993) concede that gender blending has two meanings; in the first sense it suggests the blending of various aspects of male and female gender. This type of gender blending has been seen as a pathological phenomenon, properly apprehended within a medical discourse, or as a source of amusement to be conceptualized as entertainment. Gender blending in the second sense of harmonization is in fact a psychological and cultural imperative. Thus, in their accounts, individuals seek to bring harmony to otherwise disparate elements. The practical implication of this second sense of gender blending is that the subject of the study is trying to harmonize the masculine and the feminine aspects of the self at the cost of his drag queen identity.

“I am happy to openly accept my bisexuality because it does justice to the man in me and the woman in me”.

“My life fluctuates between two extremes. I always say this: I am a man and I am a woman. It is two gender extremes, and I am constantly trying to balance it.”

Its noteworthy in this regard that his bisexuality might be a strong motivational substrate for his drag career. Jones and Hill (2002) contend that “sexual orientation applies to transgender persons *according to their gender of psychological identity*, not to their genders as assigned at the time of birth (P. 95). Moreover, bisexuality is not considered abnormal as per DSM-IV so the behavior of the subject cannot be considered as pathological. His gender and sexual identity is unconventional but is not pathological from any aspect.

One of the objectives of the study was the construction of the personality profile of the subject in order to indicate the personality traits that can be associated with the drag identity. After analyzing the contents of the subject’s life history it was established that the subject is a fully functioning individual, only taking delight in the transformative

potential of cross-dressing for professional reasons. Hence his personality profile was deduced from data mining Neo Five Factor Inventory, and twenty different subscales of California Psychological Inventory.

The data from the Neo Five Factor Inventory shows the subject to be high on all the dimensions. There is a general consensus about the group of the artistic creators that they are always higher on the five-factor dimensions and on the similar personality constructs (Schuldberg, 1988; Nowakwska, Strong, Santosa, Wang, & Ketter, 2005). They are always interested in the public attention and influence and are higher in extraversion and the agreeableness domain (Caprara, Barbranelli, Consiglio, Picconi, & Zimbardo, 2003). Being a drag artist, his high score on the extraversion domain of the five-factor can be related to his orientation towards social attention and the rewards (Hill & Yousey, 1998). Being a transgenderist he places himself outside the conventional realm of female/male dichotomy, yet lives in a social world that recognizes only females and males. This is the reason why he scored higher on the domain of neuroticism. Contemporary literature acknowledges the fact that the increased neuroticism is a feature of creative artists (Nowakwska et al., 2005).

The results of the subject on the California Psychological Inventory reflect high scores on the 16 out of 20 subscales that include Dominance, Capacity for Status, Sociability, Social Presence, Self Acceptance, Independence, Self-Control, Good Impression, Well Being, Tolerance, Achievement via conformance, Achievement via Independence, Intellectual Efficiency, Flexibility, Empathy, and Femininity/Masculinity. Ali Saleem is confident, assertive and dominant. These attributes enable him to function successfully as a drag artist. He wanted to be a success so he thought of the drag career as the most appropriate one. He is sociable that enables him to interact equally well with the people belonging to different walks of life. His high scores on the social presence subscale demonstrate that he is spontaneous, good at conversation and is not easily embarrassed. He thinks big of himself and finds the self to be talented and personally attractive. This can be related to the satisfaction with his career choice and the kind of life he is leading. He is optimistic about the future and is not concerned about physical and mental health or personal problems. He is independent

that proves him to be self-sufficient, resourceful, and detached. Subject's ambivalence towards his mother may have some link with his independence. He is moderately tolerant of other's beliefs even if they are in complete contrast with his own belief system. He is able to make good impression about the self and is empathetic. Such people are comfortable with the self and are accepted by others. He is flexible; wants change and variety, and has a strong drive to do well. He fashioned the drag identity as it ensured freedom and individual initiative.

His scored high on the F/M subscale that demonstrates the endorsement of the feminine attributes like he is sympathetic, helpful, sensitive to criticism, and vulnerable. On the contrary, however, his scores on the other scales reflect that he is independent, confident, assertive, competitive, independent, daring, dominant, and focused on individual goals. All these attributes are regarded as the hallmarks of masculinity in the literature (Wright, 2006). Hence, this blend of masculinity and femininity make him popular as a drag.

The subject scored lower on Responsibility, Sociability, communality, and Psychological-mindedness. His low scores on the communality and the socialization subscales strengthen the fact that being a transgender, his behavioral manifestations are at variance with the proscribed rules and regulations of the country he belongs to. He is prone to the feelings of distress as he is unconventional, finds it hard to conform, and does not easily fit in.

The national and international print media portrayal of Ali Saleem as Begum Nawazish Ali aimed at the investigation of the cultural response to drag performance genre in Pakistan and explored the nature of controversies surrounding Ali Saleem with reference to the psycho-cultural dynamics of drag performance in Pakistani society. Results indicated that he brought up the subject of sex on media and is indifferent of the consequent raunchiness of the show. Klein (1999) observed that in the drag shows in United States of America, the drag queens unabashedly act out and perform many conflicts, attributions, and ambivalence of being gay and male. The same is true of the subject in the present case. Results show him to be particularly controversial because of his bisexuality, unconventionality resulting in the transgressions of societal taboos, and

gender bending. Many a times he declared himself a “try-sexual” and thus broke the hetero normative bounds of masculinity in Pakistani culture. Hence in the light of the psycho-cultural dynamics of drag performance, the revolting nature of the drag show and its host has to do with the cultural logic of the Islamic society that is premised upon the rules and regulations of the Islamic religion. In western societies drag performance is a culturally sanctioned practice. Hence the temporary femininity attributed to drag performers is not stigmatized there (McNeal, 1999). Islam proscribes gender binary and is against any transgressions in this regard. His drag performance blurred the boundaries of the strict gender binary and made him controversial.

Media portrayal found out the cultural response to the cross-gender performer as indicated by the news generalists, general public, political, and religious leaders. Results revealed that the reasons for the popularity of the drag show presented by begum are higher in frequency than its infamy. Its worthy of notice here, that the religious leaders of Pakistan never actually criticized the show but only once. Media portrayal indicates that Begum was liked by people from different walks of life alike.

"I think Begum Nawazish Ali inspires women in particular because she is a strong, glamorous, opinionated woman who is unafraid of saying what she thinks and of flirting with men if she feels like it.

"Men, on the other hand, find her intriguing because she transcends all kinds of restrictions and plays with their imagination."

According to Senelick (2000), the sexual licentiousness displayed by the drag kings on the stage is viewed upon as relatively harmless on account of the fact that they are women in the guise of the men. Media portrayal of the Begum also proves that the show was a success by many measures. Though some found the show revolting but the popularity estimates are much higher.

The media portrayal also aimed at the exploration of the identity components of a drag artist. The subject is biologically male so the drag performance poses a unique challenge of making a switch into masculinity, when he is not performing, and then

femininity, when he is required to perform (Rupp & Taylor, 2003). In his drag shows he does not just put on the feminine costumes, but he also tries to be feminine in every other way i.e. his mannerisms, movements, voice inflections, and speech becomes essentially feminine. He performs as a woman for an audience that expects him to play up stereotypes and put on a “larger than life” production of femininity (Rupp & Taylor, 2003). The pairing of guests also inflated the popularity of the show.

Women found the show interesting because of the dressing sense of Begum. Newton (1979) contends, “The homosexual subculture values visual beauty, and beating women at the glamour game is a feat valued by all female impersonators and all the homosexuals in general” (p.46). Like other drag queens he attracted the attention of the audience by the exaggerated manner of his female clothing, appearance and the mannerisms (Schacht, 2002). He exemplifies femininity to draw attention to masculinity for pecuniary purposes (Basenberg, 2008). Begum’s attitude towards the male and female guests is described as flirtatious and challenging respectively that sheds some light on the way the drag queens and kings assert their dominance and control (Wright, 2006).

Butler (1993) contends that the drag performances elaborate the fluid and thus changeable nature of gender and in the process to subvert gender (Schacht, 2002; Newton, 1979 as cited in Wright, 2006). While in contrast some researchers (Rupp & Taylor, 2004) theorize that the drag performance does not subvert the gender boundaries rather than it has the potential to perform masculinity that is subsequently privileged on account of the stereotypical notions of femininity. Ali Saleem’s drag performance has been successful as it displays his ability to perform femininity well. This ability has earned him rewards of both the genders like “the masculine power and authority”, and “the appreciation of his physical beauty” etc (Schacht, 2002 as cited in Wright, 2006). Underneath his exaggerated femininity, he is actually performing masculinity; a concept that has been referred to as “doing genders” (West & Zimmerman, 1987). He is thus doing gender to accomplish the desired gendered presentation of the self (Schacht, 2002 as cited in Wright, 2006) for both the professional and personal reasons.

Media portrayal of begum is instructive as an evidence that the Begum has been successful in attracting the attention of the people from different walks of life alike. His late night show with Begum has been taken as a comical show. The comedy is part of a vicarious pleasure in the inversion of the sexual and social worlds. Many drag performers return to this practice when they parody masculinity or femininity in an overtly comic way and emphasize their enjoyment and sense of fun.

Conclusion

On the basis of the significant findings of the study certain conclusion can be drawn. Regardless of his sexual orientation, Ali Saleem belongs to the feminine illusionist genre of male-identified drag queens. He chose to publically present himself as a woman to be in a position to take advantages of certain cultural opportunities (Butler, 2004). This kind of identity is comparatively recent as an open, public identity, but it does not appear to be an identity disconnected from male and female. It is more like a previously implausible harmonious amalgamation of male and female. But even such a combination reflexively proves the credibility of the categories of male and female (McKenna & Kessler, 1978) as the subject's identity makes sense in relation to the conventional gender dichotomy only (Ekins & King, 1997).

Subject's cross-gender identity has two aspects; Firstly, Ali Saleem calls his characterization of Begum a pure showbiz persona, a façade that is totally unessential to his real private self. Secondly, his cross-gender identity can be considered as a pervasive and conscious aspect of himself that influenced his career choice and the social identity.

He is only involved in the parody of femininity and leaves behind his feminine persona after the departure from the stage. His drag performance is not only commercial but political as well in the sense that he is using his identity to contest conventional thinking about the gender and the sexuality (Garber, 1992; Halberstram, 1998; Lorber, 1994; Butler, 2004).

Although cross-dressing even in the form of drag performance always has a potential to destabilize assumptions about gender and sexuality and is not accepted with

aplomb, the impersonation of women by Ali Saleem, has usually not been seen as threatening as they are presented as a form of entertainment. Consequently, his performance is usually greeted with enthusiasm. Ali Saleem successfully created a feminine persona and dressed in female clothes in order to be taken seriously for both personal and political reasons. The findings suggest that his performance of femininity seems to have had few negative consequences.

The show was considered to be revolting and subversive mainly because Ali Saleem is the representative of stigmatized gay male culture, retaliating against the unsuspecting heterosexual audiences just like other drag queens all over the world (McNeal, 1999).

The launching of the drag show presented by Begum has been taken as a symbol of tolerance towards people such as cross-dressers been so openly presented, that too in a decidedly conservative country such as Pakistan. Hines (2007) contends that “cultural representations can give an indication of how minority gender and sexual identities are able to shift to some degree beyond their marginalized status” (p. 2). The results of the study demonstrate the fact that the future of gender variant people in Pakistan is evolving into different directions; some less derogatory than the others. In this way, it is not imprudent to say that the Begum’s drag show prompted to a social change within the conservative landscape of Pakistani society by instilling tolerance for drag performances.

Implications

Present study is groundbreaking in the sense that it endeavored to present the first comprehensive treatment of drag queen phenomena from a psychological perspective and brought on the surface the causative factors of cross gender identity in such a case. In the dearth of the empirical material on transgenders, present dissertation undertook the task of the in-depth exploration of the personality attributes of the sample from that domain with reference to the local academia and investigated the origins of the desire to cross dress. This study challenged the preconceived notions of pathology that have often inhered to researches on the transgender population.

Present research might be considered as a valuable addition to the already existing body of psychological researches examining transgenders as it will furnish a better understanding of the drag performance phenomenon by providing base line information about it. Additionally, the study also verifies that in the Pakistani society, many forms and contexts of cross dressing exist. The study is equally useful in understanding the cultural phenomenon of alternative communities, interest in marginality, and the sub-cultural style. Through this research, an attempt has been made at creating an awareness of the prevailing gender identities with reference to Pakistani society. This awareness will definitely set the undertone of the future researches.

Limitations

There are some limitations of the present study that should be considered before interpreting the results. First, there is self-selection bias to consider. The subject of the present study was a professional actor running busy schedules; he was unwilling to invest much time in completing the proposed inventories. Only those psychological inventories could be used with which the subject was comfortable. So the personality profile of the subject is not that comprehensive as it could have been. The same is true of the subject's life history. On account of the subject's personal reservations, attention could only be paid to those aspects and life experiences that directly contributed to his drag career. Being an idiographic approach, issues of generalizability arise. Finally, taking into the consideration the complexity of drags, any single interpretation should be understood as a partial truth.

Suggestions

The findings of the study necessitate the need to conduct the cross cultural studies on transgenders in order to establish the basic similarities and the differences among the Pakistani hijras and the western transgenders. The focus of such studies should be on the cultural implications of being gender variant in both the societies.

Local field of "Trans" studies should expand to the whole transgender community inclusive of different subcultures rather than being limited to some fractions only in order to create a better awareness of the prevalent gender identities. Researches

facilitating comprehensive discussion over the sexual diversity and alternative lifestyle with reference to Pakistani society and the social consequences of being gender non conformists are also proposed.

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ANNEXURES

Crossing all borders

Pakistan's much-loved TV host will don the Begum's robes for India

By Shruti Ravindran

She's an hour-and-a-half late, but as she enters, towering six feet above everyone in her three-inch-high translucent heels, clad in a fetching peach Neeta Lulla sari, photographers scatter from all corners of the room to rapidly regroup at her feet. "This side, madam! Madam! Madam! Palat! Palat!" they cry, clambering atop one another for the perfect shot. Preening, pouting, and revelling in the blizzard of flashes stands Begum Nawazish Ali, Pakistan's wildly popular 28-year-old cross-dressing talk show host. In real life, the Begum is Ali Saleem.

Briefly in India to promote Begum, the Indian version of her weekly talk show to be aired on the new Hindi entertainment channel 9X, she's in characteristic media-darling mode; working the press into a froth with her innuendo-laden banter, peppered with the occasional dramatic statement that sends TV reporters scurrying for their cameramen: "I'm not here to talk of Indo-Pak borders, jaani, I'd rather talk sari borders!"

Having obliged a member of the audience with the breathless, slightly nasal impersonation of Benazir Bhutto ("Pinky to me, Benazir to you all!") that made her a cult parlour figure in the early '90s, she declares: "Jaani, I'm here to have a blast! But don't report me to your agencies, I don't want to be deported and manhandled," adding, after a delicate pause, "Though maybe I wouldn't mind being manhandled!"

The oldest of an army colonel's three sons, Ali had always loved masquerading in his mother's clothes and make-up.

"I'm a born exhibitionist, darling," he says. "Ever since I was very young, I'd wear my mother's make-up and exquisite dupattas, and become the Rani of Jhansi or Noor Jehan. My younger brother, poor thing, he always got the animal roles!" This eventually led to his parents frogmarching him to a psychologist when he was 14, not the happiest of memories. Now, though, they are proud of his success, and Saleem, for his part, is perfectly comfortable declaring himself bisexual in a country where a gay couple can be imprisoned.

"Darling, I'm a try-sexual!" he says, batting his false lashes. "I've been sexually active since I was 13, and I've tried all sorts of things!" Now, however, he's seeing a girl, who he intends to marry eventually.

Saleem groomed his natural histrionic gift during several years with the popular theatre group Gripps. In this time, his Benazir impersonation got repeated outings, always to thunderous applause. That led to the idea of Begum, a character born in early 2004 during a chat between Saleem and his two best friends; christened after one of their neighbours, a colonel's wife. Saleem pitched the idea to a television channel which snapped it up immediately.

Late Night with Begum Nawazish Ali was unlike anything anyone had ever seen before. Its

compulsively watchable cocktail of politics and snappy double entendre-laced repartee instantly catapulted Saleem's alter ego to fame. "Even when I had a six-day stubble, and was walking around in an old pair of jeans and T-shirt on the street," says Saleem, "people would come up to me and say, 'Oh, Begum Sahiba, we love your show!'" But each time Ali Saleem becomes Begum Sahiba, the transformation takes a gruelling three hours with a hair and make-up team. The changes are not purely cosmetic, either. "Ali Saleem was a coffin within which the Begum was buried," says Saleem. "When she was born, Ali Saleem was liberated." Styled after yesteryear Bollywood star Mumtaz, the Begum sported elaborate coiffures, lushly coloured saris and increasingly naughty blouses--which Pakistani women widely began to copy. What made even more compelling viewing than the Begum's selection of backless cholis, though, was the steady stream of celebrities she welcomed to her boudoir: simpering starlets, leggy models, dour-faced politicians, hit musicians, and even activists such as Mukhtaran Mai, the rape victim-turned-human rights activist. From India, John Abraham, Ajay Devgan and Nandita Das were among the celebs to have graced the Begum's velvet couch. Sometimes, celebs were brought on to the show in the unlikeliest of pairings: a model with a member of Pakistan's oldest religious party, for instance. "That's definitely my favourite episode," reminisces the Begum, taking a thoughtful puff of the cigarette held between perfectly manicured, polished nails. "I had Naimatullah Khan of Jamaat-e-Islami and ultra-hot model Tooba Siddiqui together on the show. She was wearing a skimpy Rohit Bal creation, and he was against female models on billboards! Though she describes what ensued as "such chemistry", fireworks would be a more apt description. That's certainly true of the episode in which Sheikh Rashid Ahmed, the federal minister for railways, stormed off the show. Why? "Oh, I don't know!" says the Begum, with breezy insouciance. "He's not married, and there are all kinds of rumours about him! So I just suggested we do a special number in his minister bogey." What got the talk show pulled off air after its 84th show in July this year, though, was not controversy, but dissent. Pervez Musharraf's deregulation of the airwaves in 2004 might have helped the show take shape, but this tolerance ran out when Aitzaz Ahsan, suspended Chief Justice Iftikhar Chaudhry's defence lawyer, made an appearance on the show. Just then, the rules of Pakistan's regulatory body for electronic media PEMRA were made more stringent. The show polarised opinions in drawing rooms everywhere. "People either love the Begum or hate her," says Saleem. Being on Begum's side meant you stood for democracy, open-mindedness, free speech, the PPP. Being against her meant you were conservative, Islamist and pro-dictatorship. Lines were swiftly drawn on the Internet too. Detractors expressed relief that the "disgusting rays of vulgarity" were no longer beamed on to their screens. Others defended the show's progressiveness, and condemned Musharraf for muzzling the media. Nevertheless, the show has made it back on air earlier this month. On an episode to air later this week, the Begum promises to "nurse all the wounds" of Nawaz Sharif, who's just made it back to the country after a seven-year-long exile. It's the end of a long, hectic day of tackling back-to-back interviews and live TV appearances, all the while in costume. Whistling the tune "Dude looks like a lady", Saleem walks back to his hotel room for a brief rest before catching a flight back to Mumbai, and further on, to Karachi. Collapsing on to a seat with a sigh of relief, he says, "God, I can't wait to get out of this sari and be normal again!"

Sunday 20 January, 2008

Pakistan's drag star
Popular TV talk show host started by impersonating Bhutto

Washington Blade

JOHN-MANUEL ANDRIOTE

Friday, April 04, 2008

The image of the beautiful young man with cascading brown curls, the luminous brown eyes of an icon and lips made to be kissed flickers through the web-cam during a video phone interview with a surprising Pakistani celebrity.

Two or three times the image flickers out completely as our connection is lost when the electricity goes down, once again, in Karachi, Pakistan.

“You never know, I could be the first gay president of Pakistan,” says Saleem Ali, the man on the other end of the capricious line.

I learn quickly that brave and ballsy is the preferred style of this 27-year-old son of a retired Pakistani army colonel.

In fact Ali is nicknamed BB — not for brave and ballsy, though he might well be, but for his early drag act impersonating his childhood heroine, the late Pakistani former prime minister, Benazir Bhutto.

While he was in 11th grade, the 16-year-old Ali became a local star in Karachi by impersonating Bhutto.

“People used to call me Ali Bhutto,” he says. He quickly points out he was not mocking the real Bhutto, but expressing his admiration for her.

“Benazir Bhutto was not just a politician,” he says. “She symbolized democracy, stood for the rights and needs of the underprivileged. She stood for everything positive.” On a personal level, he says, “As a young man, Benazir Bhutto gave me confidence, gave me hope, made me believe in myself, in my country.”

He once had the opportunity to do his impersonation for Bhutto herself at the home of a pop star. He was warned in advance that people might pressure him to do the impersonation, and he should resist because she was rumored not to have a sense of humor.

“Benazir Bhutto said, ‘I hear you imitate me very well,’” he recalls. “I said, ‘Yes, I do.’ I had to oblige. The minute I started, Benazir Bhutto burst out laughing. She had tears running down her face and said, ‘I haven’t laughed this much in a year.’”

Ali adds, “I think her death was a major blow to all of us in Pakistan — notwithstanding race, ethnicity, gender, sexual orientation. It was a major setback. I feel very sad about what has

happened.”

DESPITE HIS ADMIRATION for his namesake, Ali was determined that Bhutto imitations wouldn't define his life's work. A doctor friend with ties to a TV network told Ali he envisioned something bigger for him, that, in fact, there was a diva within him who needed to be brought out.

Thus was born the Begum (“Lady”) Nawazish Ali who, in 2006, became the “hostess” of what-is-now Pakistan's most popular nighttime TV talk show.

“The Begum Ali was my soul, my spirit,” says Ali. He describes her as an extension of himself, “an expression of me as a woman.”

Two nights a week in Pakistan, and now 10 days a month in India, the handsome young man's face is transformed into the radiant glow of the well-educated, middle-age socialite Begum. The show on Aaj TV has taken Ali's conservative Muslim homeland by storm.

The storm has recently spread to India, Pakistan's not-always friendly neighbor to the east. “India seems to really adore and worship Begum,” says Ali, adding that he has a higher purpose in mind.

“I'd like to see my acceptance in India as a bridge between the people of India and Pakistan,” he says, sipping a very large vodka martini and puffing a cigarette on the other end of the video call nine time zones and a world away.

Ali's one-hour show in Pakistan features Q-and-A conversations between Begum Ali and a “who's who of the Pakistani literati, glitterati and chatterati,” as one of his admiring interviewers described the guests. Ali says, understatedly, that the show “has a strong political undertone.”

The Begum poses questions to guests that Ali says a real woman could never ask. He sees the role as making him a sort of Superman.

“It gives me the right kind of charm which helps disarm my guests,” he explains.

Ali says this charm is essential to his popularity in “extremely anxious and confused” Pakistani society.

“People have created these facades,” he explains. “There is this holier-than-thou syndrome where they have to prove they are prim and proper.” As the Begum Ali, he says, “letting myself get completely liberated helps my guests in their liberation, and they feel comfortable coming out of that shell and opening up.”

ALI HIMSELF HAS never really lived in a closet. From a young age he was open with his parents about his wish that he had been born a woman — though he is clear he has no interest in having a sex change now.

“The fact that I am a man,” he says, “I can get away with so much.”

An American in Pakistan, Greg Pappas, who arranged the interview with Ali, holds a doctorate in anthropology and has had a longstanding interest in Pakistani and other eastern and Middle Eastern cultures.

Pappas explains that “kusra” is the local term for a man who dresses as a woman. Kusra were part of the ancient Mogul court as singers and dancers. Even today, more among the poorer classes, bands of kusra sing and dance at weddings and circumcision celebrations.

“On any street corner,” says Pappas, “day or night, you see kusra begging. They are outrageous, flirting and joking, in over-the-top outfits, full makeup and hairdos. People give them money partially because people believe they have magical powers.”

Ali “is not a kusra, exactly, but he fits the character for TV,” says Pappas. “Begum is flirtatious and outrageous as no woman could be on TV.”

GAY LIFE IN Pakistan is something totally different, says Pappas.

“Men who have sex with men [a clinical term widely used among HIV/AIDS educators to describe any man who has sex with another man, regardless of whether he calls himself ‘gay,’ ‘straight’ or ‘bisexual’] is a better way to talk about gay life in the subcontinent. It is very, very common. It is also widely tolerated even in conservative, Muslim Pakistan.”

But “it is also not talked about,” he points out. “Saying you are gay is risky. There are huge gay parties with 300-plus people — but rather clandestine. No one says ‘gay.’ People just get together. We have a great circle — and large — of gay friends who turn up. Most are young. After a while they are forced to either leave Pakistan or get married. The married guys, for the most part, carry on their gay life. The problem comes if they fall in love.”

There are other divisions in Pakistani society that Ali says are more pressing than the gay-straight divide, such as that between Shia and Sunni Muslims, extremists and moderates.

For his part, Ali wants to transcend such divisions.

“I want to help people rise above these biases, starting with the male-female bias. These biases and prejudices have only helped us deny ourselves the right, the privilege, of growing in terms of understanding and acceptance.”

In closing our interview, Ali extends an invitation — and a challenge — to gay Americans.

“You get all these travel advisories saying Pakistan is a dangerous country,” he says. “I would like to invite all gay men to come to Pakistan at least once, because the kind of hospitality, love and affection they would receive will be a very liberating experience.”

By Ben Leung • February 8, 2007 - 13:29

Pakistan's tolerance for a funny drag act

Has Pakistan, one of the world's most conservative countries, found the unlikeliest TV star in the form of a drag queen?

The idea might seem far-fetched, except it's a very real possibility.

Indeed, such is the power of curiosity and critical acclaim that millions have been tuning in to the *The Late Night Show With Begum Nawazish Ali* to witness the drag performer's latest shenanigans.

Ali Saleem, a 28-year-old actor who portrays the Begum, has broken nearly all the taboos in the largely conservative landscape of Pakistani television.

He modelled the character on an aristocratic widow of an army colonel, and the middle-aged glamorous hostess now presides over a top-rated programme on the fledgling channel, Aaj.

And as Begum ('Madam' in Urdu) Nawazish Ali, she is famed for her risqué monologues and combative interviews with famous Pakistani politicians and celebrities.

Her sly digs at Pakistani politics are also frequent topics of conversations amongst the urban elite, whilst her sharp dress sense such as sequined blouses has made her a style icon amongst women.

Begum Ali also flirts outrageously with his male guests - which goes against the rule book for Muslim women - and even probes into their private lives.

Comparisons have already been made with the grand dame of television chat shows, Dame Edna Everage, but Saleem says his character is less crude and more sophisticated than his Australian counterpart.

He openly declared his bisexuality, because "it does justice to the man in me and the woman in me."

By doing so, Saleem is one of a handful - possibly the only one - to freely admit his sexuality in a society where talk of such matters is strictly off-limits.

However, such is Saleem's star power/Begum Ali's influence that even some of Pakistan's religious figures appeared to have been won over by his act.

He has already convinced a septuagenarian from the Jamaat-e-Islami, an Islamist political party, to appear on the chat-show, with the guest proclaiming "he had no idea what he had got himself into" afterwards.

"We couldn't convince Qazi Hussain Ahmed (the head of a Muslim political party) to come on the show. But he was very good-natured about it.

"He praised the Begum and said he would rather just watch the show on television," Saleem told NBC WorldBlog.

Saleem is already one of the most high-profile television personalities in the country, with numerous offers for his service from rival stations.

His show also commands the highest advertising rates during its weekend prime time slot.

Of course, such a controversial and taboo-breaking show is not immune from criticism.

For example, Pakistan's military leadership has threatened to take the programme off air, whilst an online petition has urged Aaj TV to cancel the show.

However, Saleem is unperturbed, and believes the key to his success lay in the nature of the Pakistani society,

"I think Begum Nawazish Ali inspires women in particular because she is a strong, glamorous, opinionated woman who is unafraid of saying what she thinks and of flirting with men if she feels like it.

"Men, on the other hand, find her intriguing because she transcends all kinds of restrictions and plays with their imagination."

In the long run, Saleem aims to be the voice of the youth and for all of Pakistan. His ambition is to break down break down barriers and preconceived notions, of gender, identity, celebrity and politics and to help bring people closer.

With elections scheduled for later this year, Begum Ali is in no danger of running out of material just yet.

In Pakistan, the biggest star is in drag

Posted: Wednesday, January 31, 2007 7:49 AM

Filed Under: Islamabad, Pakistan

By NBC News' Hasan Zaidi, reporting from Karachi, Pakistan

Last year when a journalist from Indian-administered Kashmir asked me what the "story" was behind Begum Nawazish Ali, I was more than just surprised. The Begum (the term means

"Lady" in Urdu) in question is the host of Pakistan's most popular TV talk show – "Late Night Show with Begum Nawazish Ali."

I didn't think Aaj, the fledgling television channel which broadcasts the show, was even seen outside the country. I asked him how he knew the name of Pakistan's rising star and he said "Oh, we all watch her program off satellite!"

"Late Night Show with Begum Nawazish Ali" host Ali Saleem in drag.

The talk show host making waves in the Islamic Republic of Pakistan (and apparently Kashmir) is purportedly a stylish, middle-aged, socialite widow of an army colonel. Her monologues are often laced with sexual innuendo, she flirts openly with her guests, and sometimes embarrasses them with probing questions about their private lives. Her guests include some of Pakistan's most well-known personalities: the urban elite, film and television stars and even some top politicians. Most are nevertheless thrilled to be invited to appear on a program millions are watching.

Viewers are obviously fascinated too. Dinner party conversations here in Karachi are often peppered with anecdotes about her risqué banter and sly digs at Pakistani politics. Women call the television station to inquire about the tailoring of her sequined blouses and where to buy her glamorous saris.

The thing is, Begum Nawazish Ali is actually a man. Ali Saleem, the 28-year-old man who dons lipstick, mascara and a wig to Begum Nawazish Ali, has managed to break many taboos in conservative Pakistan through the character.

A strong, glamorous Pakistani woman

When I nonchalantly mentioned that the host was in drag to the Kashmiri journalist, his eyes almost popped out of his head. That was almost a bigger surprise for me. I thought that fact was obvious to everyone and was part of the show's success. Certainly no Pakistani woman on television could get away with the kind of double entendres she gets away with.

To the actor Saleem, there is little doubt about why audiences are tuning in – they're all waiting to see what the well-coiffed, manicured character will say next.

Female guests often find themselves comparing wardrobes and jewelry with her, while male guests have had to bear the brunt of a suggestive proposition from her. "Some people compare her to Dame Edna's character on British television," said Saleem, "but Begum Nawazish Ali is much too sophisticated to ever be that crude."

So popular is the show that advertising rates during its weekend prime time slot are triple that of other shows in similar slots. Saleem is now one of the highest paid television hosts in the country and is constantly receiving offers from rival channels to bring the show to them.

During an arduous three-hour hair and make-up session before the recording of a show, Saleem was philosophical about the reasons why the show has clicked with audiences.

"I think Begum Nawazish Ali inspires women in particular because she is a strong, glamorous, opinionated woman who is unafraid of saying what she thinks and of flirting with men if she feels like it," explained Saleem. "Men, on the other hand, find her intriguing because she transcends all kinds of restrictions and plays with their imagination."

More open than outsiders think

So far, despite the thin line Saleem treads between the outrageous and the socially acceptable – overt sexuality of any kind is frowned upon in conservative Pakistan – his celebrity guests have also been good sports.

Surprisingly even Pakistan's firebrand religious leaders have never attacked the show. "We couldn't convince [the head of the main religious parties alliance] Qazi Hussain Ahmed to come on the show," said Saleem, "but he was very good-natured about it. He praised the Begum and said he would rather just watch the show on television."

Even a septuagenarian belonging to Jamaat-e-Islami, an Islamist political party, claimed that he did not know what he was getting into after appearing on the show.

Saleem got his first big break famously impersonating former Prime Minister Benazir Bhutto in theatre and on television, but says it's the Ali character that brings out the real woman inside him. "I am happy to openly accept my bisexuality because it does justice to the man in me and the woman in me," he said with a laugh. He claims he has "only received love, adoration and respect, never anything even remotely negative."

Then Saleem dropped a bombshell. "You are the first person I am announcing this to, but I have decided to file my papers for the upcoming general elections," he exclaimed. "I am going to run for a parliamentary seat as an independent from all over Pakistan and I am going to campaign as Begum Nawazish Ali!" The note of triumph and excitement in his voice is unmistakable.

"I want to be the voice of the youth and for all of Pakistan," he continued. "The idea was always to break barriers and preconceived notions, of gender, identity, celebrity and politics and to bring people closer. In any case, I think Begum Nawazish Ali is the strongest woman in Pakistan!"

Whether Pakistanis agree or not, the elections at the end of the year are likely to be one of the most uproarious in recent times.

Pakistan's late-night, cross-dressing TV star

Declan Walsh, San Francisco Chronicle Foreign Service
Wednesday, May 17, 2006

Karachi, Pakistan -- By day, Ali Salim's chin is covered with stubble. He wears scruffy jeans and feeds his taste for cigarettes. But at night he puts on a sequined sari and high heels and

transforms himself into Nawazish Ali -- catty chat-show queen and South Asia's first cross-dressing television host.

"She's every woman's inspiration and every man's fancy," said 27-year-old actor Salim, his nails painted gold and his eyebrows plucked after filming the latest episode of "Late Night with Begum Nawazish Ali," a risque show at the leading edge of Pakistan's unlikely television boom.

His creation -- a snobby, gossipy middle-aged woman who flirts with her guests and flashes her dead husband's jewels -- has captivated a young audience eager for satirization of Pakistan's staid politicians and unafraid of sexual ambivalence.

The show is perhaps the most notable example of a television explosion triggered four years ago when Pakistani President Pervez Musharraf ordered deregulation of the airwaves. It is also pushing at the boundaries of what is considered acceptable in this conservative country.

Every Saturday night, politicians, show-business types and even Islamic leaders crowd onto Begum (Mrs.) Ali's velveteen couch for conversation that veers from sympathetic to smutty to downright bitchy.

On one recent evening, Ali sneered at the lipstick worn by an actress, then turned to Aitzaz Ehsan, a well-know Supreme Court lawyer. "Would you mind if I call you 'Easy'?" she purred, batting her eyelids. "It's so much easier on the tongue."

Another guest was Naimatullah Khan, a former Karachi mayor and member of the Jamaat-e-Islami party. Khan appeared on the show seated beside a leading model, although he, like other guests, claimed he did not know he was going to be interviewed by a cross-dresser.

"I'm trying to show that we can all connect," Salim said at the Aaj television studios in Karachi, Pakistan's bustling largest city. "At the end of the day it's like a threesome -- it's an awesome time."

Salim's show is not the only one that is revolutionizing television viewing -- and exerting growing influence -- in this Islamic society. More than 40 stations have sprouted up, and the larger ones now wield powerful clout in news and politics.

For example, a recent report on Geo TV, the largest private station, about two teenage boys who had been unjustly imprisoned caused the country's chief justice to intervene to get them released. "I've never seen so much freedom of expression," said Azhar Abbas, head of news at Geo TV.

Conservative clerics have taken to the airwaves, debating the finer points of the Quran. "You even see the religious people coming on screen with better haircuts and trimmed beards," said Abbas.

But the concept of a man in drag hosting an hourlong show on Saturday night has really pushed some buttons. "I am in shock," wrote one blogger on a local Web site shortly after the launch of "Late Night" eight months ago.

Fans say the show is a breath of fresh air but admit the pun-driven humor sometimes wears thin. "The fact it exists is worthy of celebration, but what it does is not that hot," said Ali Dayan Hasan, a human rights activist.

Salim says the show gives a light, frivolous face to Pakistan -- in contrast to the images of poverty, fanaticism and abuse of women he says Western media tend to focus on.

"Every time I turn on BBC or Fox News, there are bombs going off in Pakistan. It's so pathetic. But we are a people with a rich culture and a rich tradition. And we are people who just want to have fun," he said.

There is also a sharp political sensibility behind the saucy humor. Begum Nawazish Ali pokes fun at Musharraf, President Bush and Pakistan's religious right. "That's why we wanted to do it in character -- because she can get away with things a real person cannot," he said.

The son of an army colonel, Salim started off with impersonations of Benazir Bhutto, the former prime minister now living in exile in Dubai.

"She represented hope, that the sun would rise in this part of the world. Even today I respect her. So the Begum is pro-Benazir," he said, adding with a Nawazish-like titter, "although I do find the general (Musharraf) very handsome."

Celebrities, politicians and national figures such as Mukhtaran Bibi, a gang-rape victim turned human rights activist, have flocked to the show. Imran Khan, the playboy cricket star turned conservative politician, has been a notable exception.

"Anyone with too many skeletons won't come onto the show," said Salim with a grin.

His character frequently has been compared with Dame Edna Everage, the cross-dressing creation of Australian comedian Barry Humphries. Salim says he is honored by the comparison, though he has seen only stills of Dame Edna on the Internet. "From what I know, we are not the same. Her show is loud and brash; mine is more soft and sober. It's not about a guy in drag, it's about the woman in me."

As a child, Salim says, he fantasized about growing up to be a woman. Yet he spurns any association with hijras, Pakistan's "third sex" of cross-dressing men, eunuchs and hermaphrodites.

"This whole conversation about sexuality is so passe, darling. There is no similarity or comparison with hijra. They are deprived men with no sexual identity, not seen as a man or a woman," he said.

Salim says he has neither a boyfriend nor a girlfriend, although he joked that the director's wife "worries I will steal him off her."

The show has received no hate mail, he said. But that doesn't mean it suffers from the biggest television crime -- being dull.

"That's why people relate to the show. She does things others will never do," Salim said. "But my only agenda is love. Live life to the fullest, and live it to the best."

This article appeared on page A - 1 of the San Francisco Chronicle

In a country where extremists rage against the cosmopolitan, Ali Saleem dons the persona - and sari -- of a flirty middle-aged widow for a TV talk show watched by everyone from models to mullahs.

<http://www.latimes.com/news/nationworld/columnone/la-fg-begum22jan22,0,172770.story?page=2>

By Bruce Wallace, Los Angeles Times Staff Writer
January 22, 2008

Karachi, Pakistan

Out of costume but not out of character, one of Pakistan's hottest TV stars was sipping his first tea of the day as the sun faded on a December afternoon, the shadow of his beard evidence of rising late after another night of partying hard in the country's media capital.

"I want to lift all this negativity we have, to get my poor people to lighten up," Ali Saleem said in the rapid, chatty style that has helped make his talk show popular with everyone from models to mullahs.

Amid the bombings and assassinations, Ali said, it's his duty to give audiences a respite from reality, and to present a Pakistani face to the world that challenges the monochromatic image of a country descending into hell.

"My existence on TV discredits the misconception that Pakistan is a country of bearded extremists," he said. "I want to show the world that we are just cool, normal people."

It's a message Saleem usually delivers swathed in gorgeous saris and thick makeup, with glitter on his hairless arms and a mischievous lipstick smile on his face.

Most Pakistanis know Saleem, 28, as Begum Nawazish Ali, a middle-aged widow who welcomes viewers into her drawing room on Saturday nights for a little gossip with the guests on "The Late Show with Begum Nawazish Ali." Ensconced in the set's chintz and candlelight, the Begum, who hasn't lost the spark for sex, swaps fashion tips with female guests, flirts shamelessly with the men (even with a mullah on one night), and gets in frequent shots at politicians, including President Bush, for whom she carries a bit of a torch.

For those searching for a modern voice in the Muslim world, the Begum, which means Lady or Mrs., has been one answer: a sassy character, irreverent toward authority. "My people are not as barbaric as the West portrays us," said the openly bisexual Saleem. ("Actually, I like to say I'm tri-sexual -- I'll try anything," is how he put it.)

And in a country where extremists are at war with such cosmopolitan heresies, Saleem has never received a single threat over his open lifestyle.

He gleefully recounted taking a domestic flight on which most of the passengers were religious leaders. He was collecting his bags from the overhead compartment upon landing, when one of the mullahs put a hand on his shoulder. He froze.

"He told me he liked the show," recalled Saleem, clearly thrilled to tell the story. "But he did remind me to be sure to pray every day."

"The Late Show" is not an aberration on Pakistani TV. President Pervez Musharraf may have come to power in a military coup, but even his critics acknowledge that until his recent crackdown on media, Musharraf's eight-year rule has seen a historic liberalization of television in the country.

In addition to a boom in 24-hour news channels, the opening bequeathed a series of irreverent comedy shows mostly modeled on Western formats and relying heavily on politics for laughs.

It's a sharp change from less than a decade ago, when Pakistanis could either watch PTV, the state broadcaster, or, if they were close enough to the Indian border, jiggle their antennas a bit to try to catch a signal from Amritsar. PTV was indispensable if you needed to know where the president ate lunch that day and what foreign dignitary was stopping by for a handshake, though it also fed viewers high-quality dramas and traditional musical entertainment.

Musharraf used to express pride in having opened up the airwaves. In his 2006 autobiography, he wrote that he expected free media would show the face of a more modern, culturally rich Pakistan, both to itself and the world. His government handed out TV licenses like candy, then watched, often in horror, as the newly liberalized television stations behaved like they were on a sugar rush.

"This whole electronic media thing was way beyond their comprehension," said Nusrat Javed, host of a political TV talk show called "Bolta Pakistan" ("Pakistan Speaks"). The show was among those the government yanked off the air when Musharraf imposed a state of emergency Nov. 3, suspending the constitution, ostensibly to give himself added powers to fight terrorists. Most observers regard the move as a poorly veiled attack by Musharraf on his two most powerful opponents: the increasingly independent judiciary and the hyper-critical media. Though the state of emergency was lifted six weeks later, most of the restrictions on the media were not.

"The regime thought that the media would be so grateful for getting a license that everyone would behave timidly," Javed said. "As soon as they saw what we were doing they got upset. My

show went on in May, and they didn't like it from the word go. After almost every show, high-ups in the government would call to complain."

Even its boosters acknowledge that Pakistani television has become a free-fire zone. News channels compete ferociously for viewers, a frenzy that has led to a "top-this" mentality when showing, for example, graphic images of the dead and wounded after bomb attacks. Critics say every show was determined to prove its independence by being more anti-Musharraf than the next.

"The public debate is too negative, too toxic," said Feisal Naqvi, a prominent Lahore lawyer who says the media acquired power overnight without an accompanying sense of responsibility.

"So we have a vigorous debate here," Naqvi said sarcastically. "We have those who say Musharraf is Hitler. And we have those who say he is Stalin."

Benazir Bhutto's assassination Dec. 27 hit Ali Saleem particularly hard. He began his career impersonating Bhutto, and Begum Nawazish Ali was an extension of the possibilities uncovered by that role.

"She was the biggest inspiration of my life, my role model," he said in an interview from Karachi this month. "I have followed her every move since I was 9 years old. I became a star because of her."

Saleem is not sure how to reconcile his depression over Pakistan's accelerating descent into violence with the Begum's sunny optimism.

"I see a lot of filth in Pakistan," Saleem said as he prepared to leave for a second series of tapings in India, where he hopes the Begum can secure a regular time slot on an Indian network. "I'm an actor, but I'm not going to feed people a bunch of garbage that all will be fine. The reality has become too bitter."

He recently taped his first "Late Show" since the assassination. The Begum read a line from a piece by revolutionary poet Faiz Ahmed Faiz, lamenting a sorrow so deep it can't be expressed. But he said he made a conscious decision to keep the mood light. The "Begum's character is inclined to look on the bright side of life," Saleem said. "I stuck mostly to my frivolous, colorful self."

That attitude has defined the show, which sees the Begum pining over men, including a little thing she has for Bush, with whom she flirts during fake phone calls, but she is never too smitten to scold.

On one show last year, she berated the American leader who had purportedly called to complain that her guest that night -- Naimatullah Khan, a mullah who was once mayor of Karachi -- was a terrorist.

"The CIA tells you I've got a bearded Taliban suspect sitting in my drawing room?" she said incredulously. "Georgie, do something about your paranoia. Your CIA cannot see a thing."

But "The Late Show's" true subversiveness lies in its willingness to deal with underground topics such as sex, homosexuality and recreational stimulants. "I'd love to get stoned with you," the Begum told handsome Indian actor John Abraham as she swooned during a show shot in the Indian city of Mumbai recently. Though the show's conversations are conducted in a patois of Urdu and English, that one-liner was intentionally delivered in English. Most of the Begum's riskier material is in English, making it more of an in-joke among more cosmopolitan viewers.

No one knows exactly how many Pakistanis are watching "The Late Show." There are no reliable audience measurements in Pakistan, and even the number of cable recipients is inaccurate because many people simply tap into cable the same way some have been stealing electricity for years.

Saleem said his character is based on the wives of army officers he met as a young man growing up on bases around the country, following a father who is a military academy contemporary of Musharraf and a retired colonel.

"These wives are so political," he said. "They sit there in the background, and then you discover that promotions and things like that happen because of them, who they like and who they don't. They have great power over their men."

Saleem said he had always been most comfortable around older women. He described a sheltered childhood, growing up with the privileges bestowed upon his father in a state where the army was by far the most powerful institution.

"We had no contact with the real world that most Pakistanis face," Saleem recalled. "Our water and electricity never went off. We had our own clubs."

The harder life most Pakistanis face became apparent to him only when he moved to Karachi a decade ago to begin a career in theater. His climb began with his impression of Bhutto. His producer and friend Nadeem Baig claimed credit for seeing the wider creative possibilities of Saleem in drag.

"She has grace," Baig said of Begum Nawazish Ali. "There are some people who think she's too flamboyant. She is definitely cheeky. But her show is not just fluff. She asks intelligent

questions. We want people to take her seriously."

Saleem said the secret of his character's success is that she never mocks her guests. The aim is to build bridges between Pakistanis, not drive them apart, he said. He also sees the possibility of using the character to improve ties with India.

Yet despite Saleem's insistence that the Begum reveals a cosmopolitan Pakistan the rest of the world never sees, the flip side of the phenomenon is that conservatives may regard the act as another example of a Westernized, decadent virus that needs to be to be expunged from the country.

After all, Saleem acknowledged that the Begum has one thing going for her that has enabled her to succeed in an officially conservative country: Beneath the saris and the makeup and the cooing voice, she is a man.

"If she was really a woman, flirting with men the way I do, she would have landed in hot soup," he said. "As a man in a male-dominated culture, I get away with much, much more than she would."

Begum Nawazish Ali crosses the Atlantic

By Khalid Hasan

Daily times

Dailytimes.com.pk/default.asp?page=main_4_1_2001_pg7

WThursday, January 04, 2007ASHINGTON: Begum Nawazish Ali's reputation is no longer confined to those who view "her" and her antics in Pakistan: it has crossed the Atlantic, as a detailed report in the New York Times proves.

Ali Saleem, the 28-year old who plays Begum Nawazish Ali has been described in a report filed from Karachi by the US daily's correspondent as having "devised the perfect, if improbable, cover for breaking taboos in conservative, Muslim Pakistan". He is said to have managed not only to bring up the subject of sex on his prime-time television talk show, but to do so without stirring a backlash from fundamentalist Islamic clerics. And he has done so as a "woman".

The report says that when the impersonator Saleem comes on the air as Begum Nawazish Ali, a coquettish widow who interviews Pakistan's glitterati and some of its top politicians, he does what a real woman could not possibly do.

According to the newspaper, "It is something of a mystery why a man who openly acknowledges

he is bisexual is a sensation here. Traditional Islamic teaching rejects bisexuals and gays, and gay Pakistanis have few outlets for a social life. The gay party scenes in Lahore and Karachi are deep underground.” He himself is of the view that Pakistan has always been more open than outsiders believed. President Gen , the report notes, is relatively tolerant about what the media can show and cover, including politics. He has been more open to political criticism in the press than some of his democratic predecessors.

Saleem is thrilled with his success for reasons that are both political and profoundly personal. “My biggest high is to see myself gorgeous in the mirror,” he said recently while reclining in a makeup-room chair. As a beautician outlined his eyes, adding glitter and eye shadow, he said, “Maybe, yes, I am a diva”.

Some, however, are revolted by the show but TV critics have been generally supportive, and the show, which has been on a year and a half, has a prime-time slot despite its name, “Late Night Show With Begum Nawazish Ali”. Saleem said it was named for its racy content, usually shown late, but he said the network scheduled it earlier hoping for a hit that would bring in more advertising revenue.

According to the report, Saleem’s portrays a middle-aged widow who, in glamorous saris and glittery diamonds, invites to her drawing room politicians, movie stars and rights advocates from Pakistan and India. “With fluttering eyelids and glossy lips, Begum Nawazish Ali flirts with male guests using suggestive banter and sexual innuendo. With female guests, she is something of a tease, challenging them about who looks better. Questions are pointed and piercing. Politics, democracy and saucy gossip are enmeshed in her conversation,” the newspaper adds.

Saleem told the NYT, “My life fluctuates between two extremes. I always say this: I am a man and I am a woman. It is two gender extremes, and I am constantly trying to balance it.” He disclosed that “sitting senators have sent requests to be on the show”. He has also been willing to take on tough political subjects. He is openly critical of the army’s role in ruling Pakistan.

The newspaper notes, “Mr Saleem, who in the guise of Begum Nawazish Ali often gets away with questions to politicians that print journalists might be wary of, said his show would not have been a possibility earlier. “I owe Begum Nawazish Ali’s existence, in a certain way, to General Musharraf,” he said. But he appears to know his own limits. He shrugged when asked if he should not invite the general himself on the show, appearing to indicate that he knew that was one taboo he could not break. But it did not stop him from flirting with the idea, especially after General Musharraf made himself so open to the media during his book tour of the United States last year. “I would love it if Musharraf would come on the show,” he said. “If he can go on Jon Stewart’s show (on Comedy Central), then why not?”

International Herald Tribune

When she speaks, he's breaking all of Islam's taboos

Against the odds, cross-dressing provides a shield

By Salman Masood

Published: January 3, 2007

KARACHI, Pakistan: Ali Saleem may have devised the perfect, if improbable, cover for breaking taboos in conservative, Muslim Pakistan.

In a country where publicly talking about sex is strictly off limits, Saleem has managed not only to bring up the subject on his prime-time television talk show — but also to do it without stirring a backlash from fundamentalist Islamic clerics.

And he has done so as a woman.

When Saleem takes to the airwaves, he is Begum Nawazish Ali, a coquettish widow who interviews Pakistan's glitterati and some of its top politicians.

A real woman could not possibly do what Saleem does. In the unlikely event a station would broadcast such a show, the hostess would be shunned. And taking on the guise of a married woman — whose virtue is crucial to her whole family — would be equally imposBut apparently a cross-dressing man pretending to be a widow is another matter entirely.

It is something of a mystery why a man who openly acknowledges being bisexual is a sensation here. Traditional Islamic teaching rejects bisexuals and gays, and gay Pakistanis have few outlets for a social life. The gay party scenes in Lahore and Karachi are deep underground.

Saleem has his own theory for his popularity: He thinks Pakistan has always been more open than outsiders believed.

It is true that Pakistan is, in a sense, two countries. There is urban, and urbane, Pakistan, where Western mores are more accepted, although nudity would never be seen on television or scantily clad women on billboards. And then there is rural Pakistan, where Islam is generally practiced with more fervor.

It is also true that the Pakistani president, Pervez Musharraf, is relatively tolerant about what the media can show and cover, including politics. Although Musharraf came to power in a bloodless coup conducted by the military in 1999, he has been more open to political criticism in the press than some of his democratically elected predecessors.

Saleem, 28, is thrilled with his success for reasons that are both political — he is proud to be breaking ground in bringing up tough subjects — and profoundly personal. "My biggest high is to see myself gorgeous in the mirror," he said recently while reclining in a makeup-room chair.

As a beautician outlined his eyes, adding glitter and eye shadow, he said, "Maybe, yes, I am a diva."

It is hard to judge how successful Saleem's show is, as there are no viewership figures available. And there are clearly people who find the show revolting.

But by many measures, it is a success. Television critics have been generally supportive, and the show, which has been on for a year and a half, has a prime-time slot despite its name, "Late Night Show with Begum Nawazish Ali." Saleem said that it was named for its racy content, usually shown late, but he said the network scheduled it earlier hoping for a hit that would bring in more advertising revenue.

Urbanites, meanwhile, seem not to be able to get enough of the once-a-week show, which is rerun twice each week. They have showered praise on Saleem's portrayal of a middle-aged widow who, in glamorous saris and glittery diamonds, invites politicians, movie stars and rights advocates from Pakistan and India into her drawing room.

With fluttering eyelids and glossy lips, Begum Nawazish Ali (Begum is Urdu for Lady or Mrs.) flirts with male guests using suggestive banter and sexual innuendo. With female guests, she is something of a tease, challenging them about who looks better. Questions are pointed and piercing. Politics, democracy and saucy gossip are enmeshed in her conversation.

Saleem sees the show's acceptance and commercial success as a testimony to the tolerance and moderation of Pakistan, a country often seen by the outside world as teetering on the edges of militancy and extremism. Colorful and witty, Saleem is open about his own sexuality and sprinkles his conversation with gender-bending phrases. "My life fluctuates between two extremes," he said. "I always say this: I am a man and I am a woman. It is two gender extremes, and I am constantly trying to balance it."

He is unabashed despite the criticism that his show often borders on raunchiness. "Sitting senators have sent requests to be on the show," he said.

Saleem has also been willing to take on tough political subjects.

He is openly critical of the army's role in ruling Pakistan, for instance.

His show is not the only one pushing the envelope on that and other touchy subjects.

In another network television program, "Aalim Online," religious scholars from Shiite and Sunni sects sat side by side and responded to viewers' queries on different issues from their respective viewpoints.

Television talk shows and news programs have also openly criticized the policies of previous governments on their support for the Taliban and on their policies in Kashmir, which both India and Pakistan claim.

Musharraf's policies and the role of the powerful Inter-Services Intelligence agency have come under fire on talk shows and analysis programs, something unimaginable years ago. That is not to say that anything goes: some subjects are considered clearly off limits.

Owais Aslam Ali, secretary general of Pakistan Press Foundation, an independent media research center in Karachi, said that "on things of consequence, restrictions remain." He said that that included reporting on the tribal areas bordering Afghanistan, where the Taliban and Al Qaeda were taking refuge.

Ali said that there also were unstated restrictions on reporting about Baluchistan, the southwestern province where a low-level civil insurgency has long simmered. "This is a big black hole as far as media is concerned," he said. "Parameters have been set. You cross those parameters at your own peril."

Saleem, who in the guise of Begum Nawazish Ali often gets away with questions to politicians that print journalists might be wary of, said that his show would not have been a possibility earlier.

"I owe Begum Nawazish Ali's existence, in a certain way, to General Musharraf," he said.

But he appears to know his own limits. He shrugged when asked if he should invite Musharraf himself to the show, seeming to indicate that he knew that was one taboo he could not break. But that did not stop him from flirting with the idea, especially after Musharraf made himself so open to the media during his book tour of the United States last year.

"I would love it if Musharraf would come on the show," Saleem said.

"If he can go on Jon Stewart's show, then why not?"

He's the chat show queen of Pakistan

Begum Ali is the Dame Edna Everage of the Islamic world, thanks to a television revolution

Observer.guardian.co.uk

- Declan Walsh in Karachi
- The Observer,
- Sunday April 23 2006
- Article history

By day Ali Salim has stubble, scruffy jeans and a taste for cigarettes. But at night he pulls on a sequinned sari and high heels to become Begum Nawazish Ali - catty chatshow queen and South Asia's first cross-dressing TV presenter.

'She's every woman's inspiration and every man's fancy,' smiles 27-year-old actor Salim, his nails painted gold and his eyebrows plucked after filming the latest episode of Late Night with Begum Nawazish Ali, Pakistan's answer to Dame Edna Everage.

His creation - a snobby, gossipy, middle-aged woman who flirts with her guests and flashes her dead husband's jewels - has captivated a young audience eager for satire of Pakistan's staid politicians and unafraid of sexual ambivalence. Politicians, showbusiness people and even Islamic leaders crowd on to her velveteen couch for conversation that veers from sympathetic to smutty to downright bitchy.

The show pushes the boundaries of the acceptable - and, critics say, the tasteful - in conservative Pakistani society. In one recent episode Ali sneered at the lipstick worn by an actress, then turned to Aitzaz Ehsan, a well-known Supreme Court lawyer. 'Would you mind if I call you "easy"?' she purred, batting her eyelids. 'It's so much easier on the tongue.'

Another guest was Naimatullah Khan, a former Karachi mayor and member of the Jamaat Islami party. The white-bearded Islamist appeared on the show seated beside a leading model. 'I'm trying to show that we can all connect,' says Salim at the Aaj television studios in Karachi, Pakistan's bustling largest city. 'At the end of the day it's like a threesome - it's an awesome time.'

The show is at the cutting edge of a heady television boom that started with deregulation under Pakistan's military leader, General Pervez Musharraf, about four years ago. More than 40 channels have sprouted, of which the larger ones now wield clout in news and politics.

A recent report on the biggest private channel, Geo TV, about two teenage boys who had been unjustly imprisoned, caused the country's chief justice to intervene. 'I've never seen so much freedom of expression,' said Azhar Abbas, head of news at Geo.

Even conservative clerics have taken to the airwaves on programmes debating the finer points of the Koran. Some have even learnt the value of being telegenic. 'You see the religious people coming on screen with better haircuts and trimmed beards,' said Abbas.

But the concept of a man in drag presenting a one-hour Saturday night show has challenged even the best intentions. Fans say the show is a breath of fresh air amid a schedule cluttered with dross, but admit the pun-driven humour sometimes wears thin. 'The fact it exists is worthy of celebration but what it does is not that hot,' said Ali Dayan Hasan, a human rights activist.

Salim says that the show gives a light, fun face to Pakistan in contrast with the dark and dour image that dominates the Western media. 'Every time I turn on BBC or Fox News there are bombs going off in Pakistan. It's so pathetic. But we are a people with a rich culture and a rich tradition. And we are people who just want to have fun,' he says.

The son of an army colonel, Salim started off with impersonations of Benazir Bhutto, the former prime minister now living in exile in Dubai. He admits he is flattered by comparisons with Dame Edna but he has only seen Barry Humphries's character on the internet. 'From what I know we are not the same. Her show is loud and brash; mine is more soft and sober. It's not about a guy in drag, it's about the woman in me.'

THE HINDU

Pakistan bids goodbye to iconic "Begum"

Nirupama Subramanian

ISLAMABAD:

ISLAMABAD: Pakistan television will bid goodbye to an iconic transvestite talk show host whose outrageously subversive and hugely popular programme is to go off air this week after a two-year-run.

Begum Nawazish Ali, whose weekly show on Aaj TV had a massive following for the host's flirtatious irreverence with a series of famous guests, from ministers and opposition politicians to Pakistani and Indian glitterati, has indicated in interviews that the show was being pulled off under pressure from the government.

Ali Saleem, the glamorous, saree-wearing Begum's name in real life, said in a farewell radio interview on Sunday that the political situation in the country, and the consequent pressure from "in-house" censors at the private TV station had made him decide that he "needed a break" so that he could go on a vacation and get married.

"There were things I was saying before March 9 [the political unrest in the country began] and 12th May [when more than 40 people were killed in Karachi during political violence] that I found I could not say anymore," the 28-year-old Saleem said on Cloud 89, an FM radio programme. "But darlings, I will be back, I promise," he said, in a tone that can pass for a husky female voice.

President Pervez Musharraf recently withdrew a draconian ordinance to regulate television programmes, getting in return an assurance from private channels that they would formulate a code for self-regulation. It is not clear if the unusual show was the first casualty of this.

On 'Late Night Show With Begum Nawazish Ali', Mr. Saleem, who is open about his bisexuality, broke many conventions and taboos. He flirted with guests, batting heavily shadowed and masacraed eyes at them, all the while taking digs at them, especially if they were politicians of the ruling party.

But such was the popularity of the show that many politicians were keen to break convention themselves and be interviewed by a man in drag portraying a seductive middle-aged widow. In a recent episode, the Begum interviewed law minister Wasi Zafar, who

earned notoriety for using obscene language against a journalist during another television talk show on the judicial crisis. With the Begum though, he tried to project a hip and "with it" nonchalance.

One of the Begum's favourite targets was President Pervez Musharraf, who Mr. Saleem described in the radio interview as "such a handsome man" who "I would like better if he took of his uniform". Reminded on the interview that the Begum would never have been on television had it not been for General Musharraf's decision to free the air waves, Mr. Saleem said: "all that is on one side, but on principle, I do not think a military man should be ruling the country."

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BBC NEWS

Pakistan's ground-breaking drag artist

By Syed Shoaib Hasan
BBC News, Karachi

"Darling, you are sooo naughty," purrs an elegant sari-clad woman glowing out of primetime television.

Going by the name of Begum (Lady) Nawazish Ali, she hosts an eponymous talk show that has taken Pakistan by storm.

Flirting and skirting her way through politics, society gossip and plain old sexual chemistry, Begum has become the most popular icon to inundate Pakistani fantasy in a while.

How is this possible in Pakistan where what is acceptable behaviour from female actors is still largely determined conservative Islamic values?

The answer lies in the identity of the Begum - who is a woman in every sense except the biological one.

"I am God's child," says a smiling Begum Nawazish Ali, or Ali Saleem to give him his birth name, talking to the BBC in his "normal guise".

Clad in jeans and T-shirt, 27-year-old Ali talked passionately about his life and work.

"As long as I can remember, I have wanted to be a woman," he declares.

Twirling his shoulder length curly brown hair, Ali looks wistfully in the distance as he recounts how it was growing up in Pakistan for someone so unconventional.

"My father was in the army and we used to move around quite a bit," he says.

With his parents, he accepts there were problems, leading to his examination by a psychologist when he was 14-years-old.

The psychologist, however, allayed all fears, and "from that time on my parents were totally behind me".

That Ali was different from other boys was quite evident from his interests.

"I loved playing with dolls and dressing up with my female cousins to whom I have always been very close," he recounts.

In those days of innocence, he would often dream of becoming a woman.

"I wanted to be Sri Devi, Nazia Hasan, Benazir Bhutto... all the beautiful and powerful women in my world," explains Ali.

Divorced socialite

The next six years were those of learning and growth. During these times, Ali expanded his repertoire with considerable success.

In March 2004, the idea for transvestite chat show hostess Begum Nawazish Ali first came up during a discussion with friends Nadeem Baig and Omar Adil, a national TV host, in Lahore.

"Omar said that he saw me as much more than the typical characters I was doing and we came up with the idea of this middle aged divorced socialite who knows everybody," gushes out Ali.

Initially, Ali promoted it with GEO, one of the largest TV channels. That deal failed to materialize and rival channel Aaj took up the challenge, quickly putting out a pilot.

"Nadeem was Director entertainment and he told me to bring it over," Ali explains. Aaj moved quickly, and a pilot was soon out.

"It was like nothing anybody had seen," says Azfar Ali, a local television producer. "The most amazing thing was the fact that he was able to deliver it all in a way that the masses could relate to it."

Trivialising politics?

No sooner had the first programme finished than the show was the talk of the town.

From politicians to movie stars to sportsmen, all have had their turn on the show.

So popular has the show become that a sitting federal minister specially requested to be invited.

That may have been unnecessary, as Ali smiles and declares saucily, "I never refuse anyone anything".

The show is not without critics, who accuse it of trivialising politics in a country that has had more than its fill of dictators.

Ali denies this, saying "our politicians have been destroyed under a well thought campaign", adding "I want them to be popular again".

Furthermore, he says that the military - such a powerful influence in Pakistan - have been deliberately kept out of the show.

"I believe that democracy is the only option for us, and this is my contribution to the cause," Ali says determinedly.

He also wants to show what kind of country Pakistan really is, in contrast to the 'Terrorism Central' nation that it is often portrayed as.

"And I will do it," Begum exclaims and, smiling seductively, adds "after all who can resist me?"

What's Up

If you happen to watch *The Late Show with Begum Nawazish Ali* on Aaj TV you might be really shocked to see a hijra hosting the show. Host Ali Saleem, previously well known for his amazing parody of Benazir Bhutto, has enjoyed successes on the local stage that led him to the silver screen. He has now been lucky enough to land this late night show on the Aaj TV Network. The show at first seems funny but it



soon gets on your nerves and you may feel compelled to flip channels. For this show, Ali Saleem is all dressed in a short blouse and sari, fully waxed with long manicured nails and to top it off, a small boob job to complement the look. In one episode he asked Amin Fahim, Benazir

Bhutto's right hand man, about love. Fahim - a solid, mustached man with the charisma of Dick Cheney - responded with these words "Love is a function of fate," a bland but sporting reply. The show, "Late Show with Begum Nawazish Ali", is analogous to the "Dame Edna Experience", the popular 80's show featuring the flamboyant British cross-dresser Dame Edna, or the "RuPaul Show". Both, however, were short-lived and neither host would have been able to invite Dick Cheney. But this, ladies and gentlemen, is contemporary Pakistan and Begum Nawazish Ali is arguably the face of contemporary Pakistani television.

CONSENT FORM

I am filling in the following questionnaires with my own consent for the purpose of the compilation of my life history by Ms. Misbah of National Institute of Psychology, Quaid-e-Azam University, Islamabad. I was contacted by the researcher six months back and was informed about the nature of the project.


Signature

Date 31-12-08

CPI

CALIFORNIA PSYCHOLOGICAL INVENTORY

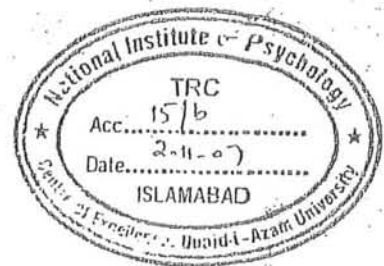
HARRISON G. GOUGH, Ph.D.

DIRECTIONS

This booklet contains a series of statements. Read each one, decide how you feel about it, and then mark your answer on the special answer sheet. **MAKE NO MARKS ON THE TEST BOOKLET.** If you *agree* with a statement, or feel that it is true about you, answer **TRUE**. If you *disagree* with a statement, or feel that it is not true about you, answer **FALSE**.

In marking your answers on the answer sheet, make sure that the number of the statement is the same as the number on the answer sheet. Be sure to answer either **TRUE** or **FALSE** for every statement, even if you have to guess at some.

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CALIFORNIA PSYCHOLOGICAL INVENTORY

1. I enjoy social gatherings just to be with people.
2. The only interesting part of the newspaper is the "funnies."
3. I looked up to my father as an ideal man.
4. A person needs to "show off" a little now and then.
5. Our thinking would be a lot better off if we would just forget about words like "probably," "approximately," and "perhaps."
6. I have a very strong desire to be a success in the world.
7. When in a group of people I usually do what the others want rather than make suggestions.
8. I liked *Alice in Wonderland* by Lewis Carroll.
9. I usually go to the movies more than once a week.
10. Some people exaggerate their troubles in order to get sympathy.
11. People can pretty easily change me even though I thought that my mind was already made up on a subject.
12. I often feel that I made a wrong choice in my occupation.
13. I am very slow in making up my mind.
14. I always follow the rule: business before pleasure.
15. Several times a week I feel as if something dreadful is about to happen.
16. There's no use in doing things for people; you only find that you get it in the neck in the long run.
17. I would like to be a journalist.
18. A person who doesn't vote is not a good citizen.
19. I think I would like the work of a building contractor.
20. I have had very peculiar and strange experiences.
21. My daily life is full of things that keep me interested.
22. When a person "pads" an income tax report so as to get out of some taxes, it is just as bad as stealing money from the government.
23. In most ways, a poor person is better off than a rich one.
24. I always like to keep my things neat and tidy and in good order.
25. Clever, sarcastic people make me feel very uncomfortable.
26. It's a good thing to know people in the right places so you can get traffic tags, and such things, taken care of.
27. It makes me feel like a failure when I hear of the success of someone I know well.
28. I think I would like the work of a dress designer.
29. I am often said to be hotheaded.
30. I gossip a little at times.
31. I doubt whether I would make a good leader.
32. I tend to be on my guard with people who are somewhat more friendly than I had expected.
33. Usually I would prefer to work with women.
34. There are a few people who just cannot be trusted.
35. I become quite irritated when I see someone spit on the sidewalk.
36. When I was going to school I played hooky quite often.
37. I have very few fears compared to my friends.
38. It is hard for me to start a conversation with strangers.
39. I must admit that I enjoy playing practical jokes on people.
40. I get very nervous if I think that someone is watching me.
41. For most questions there is just one right answer, once a person is able to get all the facts.
42. I sometimes pretend to know more than I really do.
43. It's no use worrying my head about public affairs; I can't do anything about them anyhow.
44. Sometimes I feel like smashing things.
45. As a child I used to be able to go to my parents with my problems.
46. I think I would like the work of a school teacher.
47. Women should not be allowed to drink in cocktail bars.
48. Most people would tell a lie if they could gain by it.

19. When someone does me a wrong I feel I should pay that person back if I can, just for the principle of the thing.
20. I seem to be about as capable and smart as most others around me.
21. Every family owes it to the city to keep its sidewalks cleared in the winter and its lawn mowed in the summer.
22. I usually take an active part in the entertainment at parties.
23. I think I would enjoy having authority over other people.
24. I find it hard to keep my mind on a task or job.
25. Some of my family have quick tempers.
26. I hate to be interrupted when I am working on something.
27. I have sometimes stayed away from another person because I feared doing or saying something that I might regret afterwards.
28. I get very tense and anxious when I think other people are disapproving of me.
29. The trouble with many people is that they don't take things seriously enough.
30. I have often met people who were supposed to be experts who were no better than I.
31. I liked school.
32. I think Lincoln was greater than Washington.
33. It is always a good thing to be frank.
34. A windstorm terrifies me.
35. I think I would like the work of a clerk in a large department store.
36. Sometimes I feel like swearing.
37. I feel sure that there is only one true religion.
38. I am embarrassed by dirty stories.
39. I would disapprove of anyone's drinking to the point of intoxication at a party.
40. Sometimes I cross the street just to avoid meeting someone.
41. I get excited very easily.
42. I used to keep a diary.
43. Maybe some minority groups do get rough treatment, but it's no business of mine.
44. It is very hard for me to tell anyone about myself.
45. We ought to worry about our own country and let the rest of the world take care of itself.
46. I often feel as if the world was just passing me by.
47. When I get bored I like to stir up some excitement.
48. I like to boast about my achievements every now and then.
49. I am afraid of deep water.
50. There have been times when I have been very angry.
51. I must admit I often try to get my own way regardless of what others may want.
52. I think I would like the work of a garage mechanic.
53. I usually feel nervous and ill at ease at a formal dance or party.
54. I have at one time or another in my life tried my hand at writing poetry.
55. I don't like to undertake any project unless I have a pretty good idea as to how it will turn out.
56. Most of the arguments or quarrels I get into are over matters of principle.
57. I like adventure stories better than romantic stories.
58. I do not like to see people carelessly dressed.
59. Once a week or oftener I feel suddenly hot all over, without apparent cause.
60. As long as people vote every four years, they have done their duty as citizens.
61. Sometimes I think of things too bad to talk about.
62. People often expect too much of me.
63. I would do almost anything on a dare.
64. With things going as they are, it's pretty hard to keep up hope of amounting to something.
65. The idea of doing research appeals to me.
66. I take a rather serious attitude toward ethical and moral issues.
67. I would like the job of a foreign correspondent for a newspaper.
68. People today have forgotten how to feel properly ashamed of themselves.

100. I prefer a shower to a bathtub.
101. I must admit that I often do as little work as I can get by with.
102. I like to be the center of attention.
103. I like to listen to symphony orchestra concerts on the radio.
104. I would like to see a bullfight in Spain.
105. I am fascinated by fire.
106. The average person is not able to appreciate art and music very well.
107. I can be friendly with people who do things which I consider wrong.
108. I have no dread of going into a room by myself where other people have already gathered and are talking.
109. I get pretty discouraged sometimes.
110. The thought of being in an automobile accident is very frightening to me.
111. When in a group of people I have trouble thinking of the right things to talk about.
112. I set a high standard for myself and I feel others should do the same.
113. School teachers complain a lot about their pay, but it seems to me that they get as much as they deserve.
114. At times I feel like picking a fist fight with someone.
115. Sometimes I have the same dream over and over.
116. It is annoying to listen to a lecturer who cannot seem to make up his mind as to what he really believes.
117. I don't blame people for trying to grab all they can get in this world.
118. I believe we are made better by the trials and hardships of life.
119. Planning one's activities in advance is very likely to take most of the fun out of life.
120. I do not always tell the truth.
121. I was a slow learner in school.
122. I like poetry.
123. I think I am stricter about right and wrong than most people.
124. I am likely not to speak to people until they speak to me.
- can't take orders without getting angry or resentful.
126. I do not dread seeing a doctor about a sickness or injury.
127. I always try to consider the other person's feelings before I do something.
128. It takes a lot of argument to convince most people of the truth.
129. I think I would like to drive a racing car.
130. Sometimes without any reason or even when things are going wrong I feel excitedly happy, "on top of the world."
131. One of my aims in life is to accomplish something that would make my mother proud of me.
132. I fall in and out of love rather easily.
133. I feel as good now as I ever have.
134. It makes me uncomfortable to put on a stunt at a party even when others are doing the same sort of thing.
135. I wake up fresh and rested most mornings.
136. Most people make friends because friends are likely to be useful to them.
137. It is hard for me just to sit still and relax.
138. I seldom or never have dizzy spells.
139. It is all right to get around the law if you don't actually break it.
140. I enjoy hearing lectures on world affairs.
141. Parents are much too easy on their children nowadays.
142. Most people will use somewhat unfair means to gain profit or an advantage rather than to lose it.
143. I like to be with people who play jokes on each other.
144. I am somewhat afraid of the dark.
145. I have a tendency to give up easily when I meet difficult problems.
146. I would like to wear expensive clothes.
147. I certainly feel useless at times.
148. I believe women should have as much sexual freedom as men.
149. I consider a matter from every standpoint before I make a decision.
150. Criticism or scolding makes me very uncomfortable.

4. I have strange and peculiar thoughts.
5. I read at least ten books a year.
6. If I am not feeling well I am somewhat cross and grouchy.
7. I like tall women.
8. People should adapt their ideas and behavior to the group that happens to be with them at the time.
9. I hardly ever get excited or thrilled.
10. I have the wanderlust and am never happy unless I am roaming or traveling about.
11. I frequently notice my hand shakes when I try to do something.
12. I feel nervous if I have to meet a lot of people.
13. I would like to hear a great singer in an opera.
14. I am sometimes cross and grouchy without any good reason.
15. Every citizen should take the time to find out about national affairs, even if it means giving up some personal pleasures.
16. I like parties and socials.
17. My parents have often disapproved of my friends.
18. I do not mind taking orders and being told what to do.
19. In school I always looked far ahead in planning what courses to take.
20. I should like to belong to several clubs or lodges.
21. My home life was always happy.
22. Teachers often expect too much work from the students.
23. I often act on the spur of the moment without stopping to think.
24. I think I could do better than most of the present politicians if I were in office.
25. I do not have a great fear of snakes.
26. My way of doing things is apt to be misunderstood by others.
27. I never make judgments about people until I am sure of the facts.
28. I have had blank spells in which my activities were interrupted and I did not know what was going on around me.
29. I commonly wonder what hidden reason another person may have for doing something nice for me.
178. Most people are secretly pleased when someone else gets into trouble.
179. When I work on a committee I like to take charge of things.
180. My parents have generally let me make my own decisions.
181. I always tried to make the best school grades that I could.
182. I would rather go without something than ask for a favor.
183. Sometimes I feel as if I must injure either myself or someone else.
184. I have had more than my share of things to worry about.
185. I often do whatever makes me feel cheerful here and now, even at the cost of some distant goal.
186. I usually don't like to talk much unless I am with people I know very well.
187. I am inclined to take things hard.
188. I am quite often not in on the gossip and talk of the group I belong to.
189. In school my marks for conduct were quite regularly bad.
190. Only a fool would ever vote to increase his own taxes.
191. I can remember "playing sick" to get out of something.
192. When I meet a stranger I often think that he or she is better than I am.
193. I would be ashamed not to use my privilege of voting.
194. I like to keep people guessing what I'm going to do next.
195. The most important things to me are my duties to my job and to other people.
196. I think I would like to fight in a boxing match sometime.
197. Once in a while I laugh at a dirty joke.
198. Before I do something I try to consider how my friends will react to it.
199. I would like to be a soldier.
200. In a group of people I would not be embarrassed to be called upon to start a discussion or give an opinion about something I know well.

201. I have no patience with people who believe there is only one true religion.
202. If given the chance I would make a good leader of people.
203. When things go wrong I sometimes blame the other person.
204. I like to plan a home study schedule and then follow it.
205. I enjoy a race or game better when I bet on it.
206. I have often found people jealous of my good ideas, just because they had not thought of them first.
207. Sometimes at elections I vote for candidates about whom I know very little.
208. I like to go to parties and other affairs where there is lots of loud fun.
209. Most people are honest chiefly through fear of being caught.
210. I very much like hunting.
211. I have frequently found myself, when alone, pondering such abstract problems as free will, evil, etc.
212. I have never been in trouble with the law.
213. It makes me angry when I hear of someone who has been wrongly prevented from voting.
214. In school I was sometimes sent to the principal because I had misbehaved.
215. I would like to write a technical book.
216. At times I have worn myself out by undertaking too much.
217. I think I would like the work of a librarian.
218. I love to go to dances.
219. Most people inwardly dislike putting themselves out to help other people.
220. I feel uneasy indoors.
221. People have a real duty to take care of their aged parents, even if it means making some pretty big sacrifices.
222. I would like to belong to a discussion and study club.
223. I keep out of trouble at all costs.
224. I usually expect to succeed in things I do.
225. People pretend to care more about one another than they really do.
226. Most people worry too much about sex.
227. It is hard for me to find anything to talk about when I meet a new person.
228. I like to read about history.
229. I much prefer symmetry to asymmetry.
230. I would rather be a steady and dependable worker than a brilliant but unstable one.
231. I am apt to show off in some way if I get the chance.
232. Sometimes I feel that I am about to go to pieces.
233. People don't need to worry about others if only they look after themselves.
234. We ought to pay our elected officials better than we do.
235. I can honestly say that I do not really mind paying my taxes because I feel that's one of the things I can do for what I get from the community.
236. I am so touchy on some subjects that I can't talk about them.
237. The future is too uncertain for a person to make serious plans.
238. Sometimes I just can't seem to get going.
239. I like to talk before groups of people.
240. I would like to be a nurse.
241. The person who provides temptation by leaving valuable property unprotected is about as much to blame for its theft as the one who steals it.
242. I am a good mixer.
243. I am often bothered by useless thoughts which keep running through my mind.
244. If I were a reporter I would like very much to report news of the theater.
245. Most of the time I feel happy.
246. I like to plan out my activities in advance.
247. From time to time I like to get completely away from work and anything that reminds me of it.
248. I must admit that I have a bad temper, once I get angry.
249. I like mechanics magazines.
250. I must admit I find it very hard to work under strict rules and regulations.

1. I like large, noisy parties.
2. I sometimes feel that I am a burden to others.
3. When prices are high you can't blame people for getting all they can while the getting is good.
4. I have never deliberately told a lie.
5. Only a fool would try to change our American way of life.
6. I want to be an important person in the community.
7. I often feel as though I have done something wrong or wicked.
8. In school I found it very hard to talk before the class.
9. I usually feel that life is worthwhile.
10. I always try to do at least a little better than what is expected of me.
11. We ought to let Europe get out of its own mess; it made its bed, let it lie in it.
12. There have been a few times when I have been very mean to another person.
13. Lawbreakers are almost always caught and punished.
14. I would be very unhappy if I was not successful at something I had seriously started to do.
15. I dread the thought of an earthquake.
16. I think most people would lie to get ahead.
17. I am a better talker than a listener.
18. At times I have been very anxious to get away from my family.
19. I like science.
20. I often lose my temper.
21. My parents were always very strict and stern with me.
22. I must admit I feel sort of scared when I move to a strange place.
23. I am bothered by people outside, on streetcars, in stores, etc., watching me.
24. I'm pretty sure I know how we can settle the international problems we face today.
25. Sometimes I rather enjoy going against the rules and doing things I'm not supposed to do.
26. I have very few quarrels with members of my family.
27. I have no fear of water.
28. If I get too much change in a store, I always give it back.
29. I often get disgusted with myself.
30. I enjoy many different kinds of play and recreation.
31. Society owes a lot more to the businessman and the manufacturer than it does to the artist and the professor.
32. A large number of people are guilty of bad sexual conduct.
33. I like to read about science.
34. It is hard for me to act natural when I am with new people.
35. I refuse to play some games because I am not good at them.
36. I have never done anything dangerous for the thrill of it.
37. I think I would like to belong to a singing club.
38. As a child I was suspended from school one or more times for disciplinary reasons.
39. There have been times when I have worried a lot about something that was not really important.
40. I must admit that I am a high-strung person.
41. I think I would like to belong to a motorcycle club.
42. I used to like it very much when one of my papers was read to the class in school.
43. Every now and then I get into a bad mood, and no one can do anything to please me.
44. I feel that I have often been punished without cause.
45. I would be willing to give money myself in order to right a wrong, even though I was not mixed up in it in the first place.
46. I would like to be an actor on the stage or in the movies.
47. At times I have a strong urge to do something harmful or shocking.
48. I often get feelings like crawling, burning, tingling, or "going to sleep" in different parts of my body.
49. I don't seem to care what happens to me.
50. Police cars should be specially marked so that you can always see them coming.
51. I am afraid to be alone in the dark.

302. I have often gone against my parents' wishes.
303. We should cut down on our use of oil, if necessary, so that there will be plenty left for the people fifty or a hundred years from now.
304. When the community makes a decision, it is up to a person to help carry it out even if he or she had been against it.
305. I often wish people would be more definite about things.
306. I have nightmares every few nights.
307. If I am driving a car, I try to keep others from passing me.
308. I have a great deal of stomach trouble.
309. I have been afraid of things or people that I knew could not hurt me.
310. I would rather have people dislike me than look down on me.
311. I cannot do anything well.
312. Anyone who is able and willing to work hard has a good chance of succeeding.
313. I hardly ever feel pain in the back of the neck.
314. I must admit I try to see what others think before I take a stand.
315. People should not have to pay taxes for the schools if they do not have children.
316. My parents wanted me to "make good" in the world.
317. I often think about how I look and what impression I am making upon others.
318. When I was a child I didn't care to be a member of a crowd or gang.
319. In a group, I usually take the responsibility for getting people introduced.
320. I would be willing to describe myself as a pretty "strong" personality.
321. I almost never go to sleep.
322. I do not like to loan my things to people who are careless in the way they take care of them.
323. I have never done any heavy drinking.
324. Voting is nothing but a nuisance.
325. When I am feeling very happy and active, someone who is blue or low will spoil it all.
326. I am a very ticklish person.
327. I find it easy to "drop" or "break with" a friend.
328. I find that a well-ordered mode of life with regular hours is congenial to my temperament.
329. It is hard for me to sympathize with someone who is always doubting and unsure about things.
330. Everything tastes the same.
331. I often start things I never finish.
332. I could be perfectly happy without a single friend.
333. Education is more important than most people think.
334. I get nervous when I have to ask someone for a job.
335. There are times when I act like a coward.
336. Sometimes I used to feel that I would like to leave home.
337. Much of the time my head seems to hurt all over.
338. I never worry about my looks.
339. At times I think I am no good at all.
340. I like to eat my meals quickly and not spend a lot of time at the table visiting and talking.
341. My people treat me more like a child than a grown-up.
342. I must admit that it makes me angry when other people interfere with my daily activity.
343. In school most teachers treated me fairly and honestly.
344. I am made nervous by certain animals.
345. I go out of my way to meet trouble rather than try to escape it.
346. I must admit I am a pretty fair talker.
347. If people don't get a few lucky breaks in life it just means that they haven't been keeping their eyes open.
348. I usually try to do what is expected of me, and to avoid criticism.
349. If a person is clever enough to cheat someone out of a large sum of money, he or she should be allowed to keep it.
350. People should not be expected to do anything for their community unless they are paid for it.
351. Some of my family have habits that bother and annoy me very much.
352. I must admit I have no great desire to learn new things.

No one seems to understand me.

A strong person will be able to make up his or her mind even on the most difficult questions.

I have strong political opinions.

I seldom worry about my health.

I sometimes feel that I do not deserve as good a life as I have.

1. I dream frequently about things that are best kept to myself.

2. I think I am usually a leader in my group.

3. It is impossible for an honest person to get ahead in the world.

4. I like to have a place for everything and everything in its place.

5. I have never seen a vision.

6. I don't like to work on a problem unless there is the possibility of coming out with a clear-cut and unambiguous answer.

7. It bothers me when something unexpected interrupts my daily routine.

8. The future seems hopeless to me.

9. I never seem to get hungry.

10. My home life was always very pleasant.

11. I feel that I would be a much better person if I could gain more understanding of myself.

12. I seem to do things that I regret more often than other people do.

13. Disobedience to any government is never justified.

14. I can't really enjoy a rest or vacation unless I have earned it by some hard work.

15. I have reason for feeling jealous of one or more members of my family.

16. My table manners are not quite as good at home as when I am out in company.

17. I would never go out of my way to help another person if it meant giving up some personal pleasure.

18. There are certain people whom I dislike so much that I am inwardly pleased when they are catching it for something they have done.

19. I enjoy planning things, and deciding what each person should do.

20. I sometimes tease animals.

21. I doubt if anyone is really happy.

22. I would rather not have very much responsibility for other people.

23. I am known as a hard and steady worker.

24. My mouth feels dry almost all the time.

25. Success is a matter of will power.

26. I usually have to stop and think before I act even in trifling matters.

27. Most people would be better off if they never went to school at all.

28. It is pretty easy for people to win arguments with me.

29. I know who is responsible for most of my troubles.

30. I don't like things to be uncertain and unpredictable.

31. When I am cornered I tell that portion of the truth which is not likely to hurt me.

32. I get pretty discouraged with the law when a smart lawyer gets a criminal free.

33. I have not lived the right kind of life.

34. I am quite a fast reader.

35. I daydream very little.

36. I have used alcohol excessively.

37. Even when I have gotten into trouble I was usually trying to do the right thing.

38. It is very important to me to have enough friends and social life.

39. I sometimes wanted to run away from home.

40. Once I have my mind made up I seldom change it.

41. Life usually hands me a pretty raw deal.

42. At times I have been so entertained by the cleverness of a crook that I have hoped he would get by with it.

43. I have a good appetite.

44. Most young people get too much education.

45. I have had attacks in which I could not control my movements or speech, but in which I knew what was going on around me.

46. I have a natural talent for influencing people.

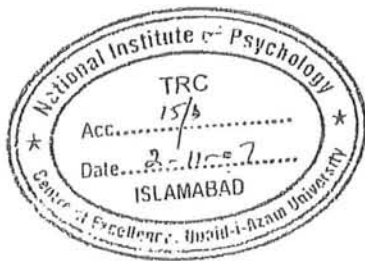
47. I am in favor of a very strict enforcement of all laws, no matter what the consequences.

48. People often talk about me behind my back.

49. I have one or more bad habits which are so strong that it is no use fighting against them.

407. I had my own way as a child.
408. I always see to it that my work is carefully planned and organized.
409. I would never play cards (poker) with a stranger.
410. I regard the right to speak my mind as very important.
411. I am bothered by acid stomach several times a week.
412. I like to give orders and get things moving.
413. I get all the sympathy I should.
414. I do not read every editorial in the newspaper every day.
415. I have felt embarrassed over the type of work that one or more members of my family have done.
416. I don't think I'm quite as happy as others seem to be.
417. Any job is all right with me, so long as it pays well.
418. I am embarrassed with people I do not know well.
419. It often seems that my life has no meaning.
420. I used to steal sometimes when I was a youngster.
421. I don't really care whether people like me or dislike me.
422. I feel like giving up quickly when things go wrong.
423. If people had not had it in for me I would have been much more successful.
424. The one to whom I was most attached and whom I most admired as a child was a woman (mother, sister, aunt, or other woman).
425. I have often felt guilty because I have pretended to feel more sorry about something than I really was.
426. I get tired more easily than other people seem to.
427. I would be uncomfortable in anything other than fairly conventional dress.
428. My home as a child was less peaceful and quiet than those of most other people.
429. Even the idea of giving a talk in public makes me afraid.
430. The things some of my family have done have frightened me.
431. As a child in school I used to give the teachers lots of trouble.
432. I am bothered by passing my hand over from doorknobs.
433. It is more important that a father be kind than that he be successful.
434. My skin seems to be unusually sensitive to touch.
435. If the pay was right I would like to travel with a circus or carnival.
436. I never cared much for school.
437. I am troubled by attacks of nausea and vomiting.
438. I would have been more successful if people had given me a fair chance.
439. The members of my family were always very close to each other.
440. There are times when I have been discouraged.
441. I have often been frightened in the middle of the night.
442. I sweat very easily even on cool days.
443. I'm not the type to be a political leader.
444. My parents never really understood me.
445. I would fight if someone tried to take my rights away.
446. I must admit that people sometimes disappoint me.
447. If I saw some children hurting another child, I am sure I would try to make them stop.
448. People seem naturally to turn to me when decisions have to be made.
449. Almost every day something happens to frighten me.
450. I get sort of annoyed with writers who go out of their way to use strange and unusual words.
451. I must admit it would bother me to put a worm on a fish hook.
452. I dislike to have to talk in front of a group of people.
453. I work under a great deal of tension.
454. My family has objected to the kind of work I do, or plan to do.
455. There seems to be a lump in my throat much of the time.
456. I have more trouble concentrating than others seem to have.
457. A person is better off not to trust anyone.
458. People who seem unsure and uncertain about things make me feel uncomfortable.

9. My sleep is fitful and disturbed.
10. Strong people do not show their emotions and feelings.
11. It seems that people used to have more fun than they do now.
12. Even though I am sure I am in the right, I usually give in because it is foolish to cause trouble.



NEO Five-Factor

Instructions: Read each statement carefully. For each statement indicate the response that best represents your opinion.

- Respond with **SD** if you strongly disagree or the statement is absolutely false.
- Respond with **D** if you disagree or the statement is mostly false.
- Respond with **N** if you are neutral on the statement, if you cannot decide, or if the statement is about equally false and true.
- Respond with **A** if you agree or the statement is mostly true.
- Respond with **SA** if you strongly agree or the statement is definitely true.

1- I'm not a worrier.

2- I like to have a lot of people around me.

3- I don't like to waste any time daydreaming.

4- I try to be courteous with everyone I meet.

- 5- I keep my belongings neat and clean.
- 6- I often feel inferior to others.
- 7- I laugh easily.
- 8- Once I find the right way to do anything, I stick to it.
- 9- I often get into arguments with my family and co-workers.
- 10- I'm pretty good about pacing myself so as to get things done on time.
- 11- When I'm under a great deal of stress, sometimes I feel like I'm going to pieces.
- 12- I don't consider myself "light-hearted".

- 13- I am intrigued by the patterns I find in art and nature.
- 14- Some people think I'm selfish and egotistical.
- 15- I'm not a very methodical person.
- 16- I rarely feel lonely and blue.

- 17- I really enjoy talking to people.
- 18- I believe letting students hear controversial speakers can only confuse and mislead them.
- 19- I'd rather cooperate with people than compete with them.
- 20- I try to perform all the tasks assigned to me conscientiously.
- 21- I often feel tense and jittery.
- 22- I like to be where the action is.
- 23- Poetry has little or no effect on me.
- 24- I tend to be cynical and skeptical of other's intentions.
- 25- I've a clear set of goals and work toward them in an orderly fashion.
- 26- Sometimes I feel completely worthless.

- 27- I usually prefer to do things alone.
- 28- I often try new and foreign foods.
- 29- I believe that most people will take advantage of you if you let them.
- 30- I waste a lot of time before settling down to work.
- 31- I rarely feel fearful or anxious.
- 32- I often feel that I'm bursting with energy.
- 33- I seldom notice the moods or feelings that different environments produce.
- 34- Most people I know like me.
- 35- I work hard to accomplish my goals.
- 36- I often get angry at the way people treat me.
- 37- I'm a cheerful, high-spirited person.
- 38- I believe that we should look to our religious authorities for decisions on moral issues.
- 39- Some people think of me as cold and calculating.
- 40- When I make a commitment, I can always be counted on to follow through.
- 41- Too often, when things go wrong, I get discouraged and feel like giving up.
- 42- I'm not a cheerful optimist.
- 43- Sometimes when I'm reading poetry or looking at a work of art, I feel a chill or wave of excitement.
- 44- I'm hard-headed and tough-minded in my attitudes.
- 45- Sometimes I'm not as dependable or reliable as I should be.
- 46- I'm seldom sad or depressed.
- 47- My life is fast-paced.

- 48- I've little interest in speculating on the nature of the universe or the human conditions.
- 49- I generally try to be thoughtful and considerate.
- 50- I'm a productive person who always gets the job done.
- 51- I often feel helpless and want someone else to solve my problems.
- 52- I'm a very active person.
- 53- I've a lot of intellectual curiosity.
- 54- If I don't like people, I let them know it.
- 55- I never seem to be able to get organized.
- 56- At times I've been so ashamed that I just wanted to hide.
- 57- I would rather go my own way than be a leader of others.
- 58- I often enjoy playing with theories or abstract ideas.
- 59- If necessary, I am willing to manipulate people to get what I want.
- 60- I strive for excellence in everything I do.

INTERVIEW GUIDE

1. Childhood

(Family Background, friends, play activities, school life, role models, interests, cross dressing, referral to psychologist)

1. Describe yourself as a child?
2. Tell me about your childhood friends?
3. Who did you prefer among the genders to socialize with?
4. What were your play activities?
5. What did you want to become on growing up?
6. Who were your role models in childhood and on growing up and what were the reasons for the inspiration?
7. What did you enjoy doing most when you were a kid?
8. Who was more close to you in your family?
9. I read somewhere that you were referred to some clinic when you were young. What was the reason for your referral to the clinical psychologist?

2. Adolescence

(Gender role transition, Family & friends' reactions, social support, ostracism, sexuality)

1. What was your gender feeling; more masculine or more feminine?
2. What was the reaction of your family members and your friends to your cross dressing?
3. There are some people who don't feel themselves comfortable with their biological sex. Did you ever feel this thing?
4. How did you feel about the sexual aspects of your life?
5. What was your first break through in the entertainment industry?

2. This is the age when most people develop sexual attraction; where did the first clue of your identity come from...a boy or a girl?
3. What was the reaction of your family members and your friends to your cross dressing?
4. There are some people who don't feel themselves comfortable with their biological sex. Did you ever feel this thing?
5. What was your first break through in the entertainment industry?

C-Adulthood

(Showbiz persona, religious orientation, general controversies, life satisfaction, socialization, relationship with family Life satisfaction, Sexuality, Religiosity, Media news reporting)

1. What led you to the discovery of Begum?
2. What does Begum Nawazish Ali mean to you?
3. What, in your opinion is different in the Ali Saleem, who is a male and the begum Nawazish Ali who is a female?
4. Have you ever experienced ostracism for your different attitude either in school, college or in your professional life?
5. We all know that late Night with Begum Nawazish Ali is a popular show. People who have got to see it are singing praises. There is another group however, that sees things differently. Why do you think that is?
6. Will you be appearing in any more programs of this same sort here in Pakistan and across the border?
7. What would you be looking for before signing on?
8. How has your working experience been so far in the TV?
9. What are the problems that you've so far faced being so unconventional?
10. How important do you think religion is in one's life?
11. Can you actually relate to Begum?

12. Is gender important in your journey to stardom?
13. What service do you think did your show do to Pakistan and Pakistanis?
14. What is the reason behind always impersonating some women?
15. Why have you taken a break from late night show?
16. Do you cross dress when you are not on a shoot?
17. It's generally believed that the people who cross dress are homosexuals; what is your sexual orientation?
18. What was your motivation for cross-dressing earlier and what is it now?



Courtesy New York Times

Begum Nawazish Ali

In

“Late Night Show with Begum Nawazish Ali”

(AAJ TV, 2005-2007)